MARCH 1955

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dance

magazine

special:

TV

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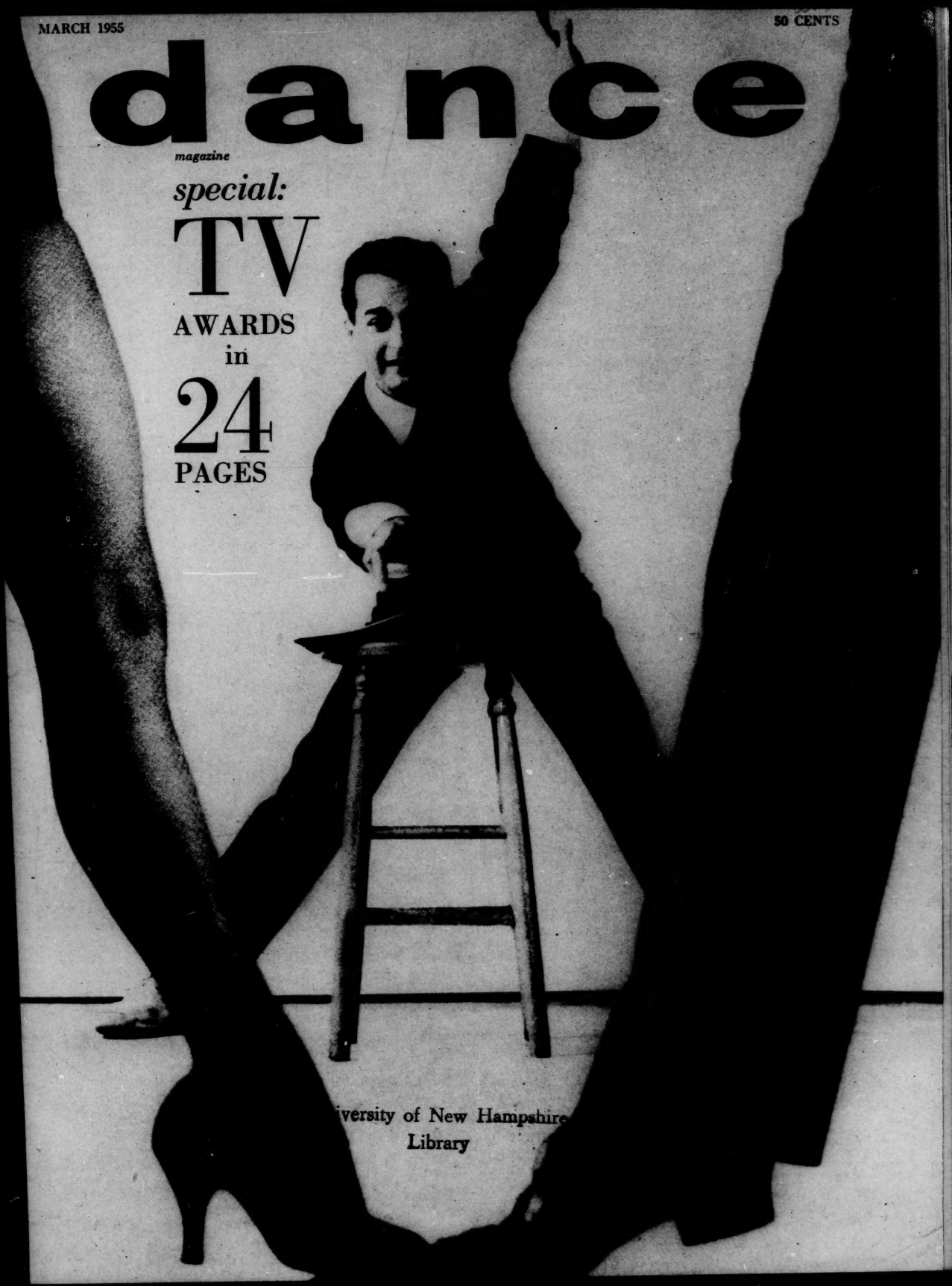

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NEWS of Dance and Dancers

BRAVO, STATE DEPARTMENT

"Salute to France," a State Department—ANTA planned series of programs of American music, drama and dance, will be presented in Paris during the month of June. It will include a week of performances, June 8-15 by the **N.Y.C. Ballet** which will be in Europe from April 3 thru June. Following the recent official So. American tour of **Jose Limon & Co.**, this seems to indicate a gratifying new attitude of our State Dept. towards the dance.

Limon & Co. in "Moor's Pavane" and **Diana Adams** and **Andre Eglevsky** in the "Nutcracker" pas de deux are scheduled to perform in the "Salute to France" gala dinner and ball at the Waldorf Astoria, Feb. 20.

BALLET THEATRE AUGMENTS

At press time the list was formidable and growing for Ballet Theatre's guests and repertoire during its 15th Anniversary Season at the Metropolitan Opera House, from April 12-May 1. So far 20 former members of the company are scheduled to appear. And 24 ballets will be shown in the 27 performances! In addition to regular members of the company, headed by **Alicia Alonso** and **Igor Youskevitch, Nora Kaye, John Kriza** and **Erik Bruhn**, guests to be seen include **Alicia Markova, Anton Dolin, Nana Gollner, Hugh Laing, Mary Ellen Moylan** and **Tatiana Riabouchinska, Viola Essen, Annabelle Lyon, Maria Karnilova, Edward Caton, David Nillo, Donald Saddler, Muriel Bentley, Paula Lloyd, Sono Osato, Jenny Workman, Roy Fitzell, Yurek Lazowsky, James Mitchell** and **Nicholas Orloff. Antony Tudor, Agnes De Mille, David Lichine** and **Leonide Massine** will supervise rehearsals of their respective works.

N.Y.C. BALLET

Promoted to second billing for N.Y.C. Ballet's 16th N.Y. season are **Carolyn George, Barbara Walczak, Barbara Fallis** and **Barbara Millberg.** Heading the company are **Andre Eglevsky, Tanaquil LeClercq, Diana Adams, Patricia Wilde, Melissa Hayden, Jillana, Nicholas Magallanes, Francisco Moncion, Herbert Bliss, Todd Bolender, Roy Tobias** and **Jacques D'Amboise.** "Roma" (Bizet-Balanchine) and "Pas de Trois (II)" (Glinka-Balanchine) will be premiered during the current City Center season, which ends March 13.

SADLER'S WELLS

Sadler's Wells Ballet will have its 4th American tour next Fall, beginning with a 5 week season at the Met Opera House, according to impresario S. Hurok. The company is to be headed by **Margot Fonteyn** (now Mrs. Roberto Arias — see p. 13), **Beryl Grey** (who was on maternity leave during the Co.'s last visit), **Violetta Elvin, Rowena Jackson, Nadia Nerina, Michael Somes, John Field, Alexander Grant, John Hart, Alexis Rassine** and **Brian Shaw.** New ballets to be announced.

ROTHSCHILD FOUNDATION SEASON

The Rothschild Foundation will once again sponsor a Festival of American Dance at a N.Y. theatre in late April or early May. Among those expected to appear: **Martha Graham & Co., Jose Limon & Co., Janet Collins, Daniel Nagrin, Ann Halprin, Pearl Lang** and **Valerie Bettis.**

IN THE NEWS

London Festival Ballet, scheduled for B'klyn Academy of Music Feb. 18 & 19 (too late for review), returns to England soon after, unable to get a theatre for a B'way season. Anton Dolin remains for Ballet Theatre rehearsals . . . **The Nat'l Ballet of Canada** (see article on p. 46), will present its full-length "Swan Lake" March 25 at the B'klyn Academy, and on March 26 the program will be "Coppelia," "Lilac Garden" and "Offenbach in the Underworld."

Due to great successes in N.Y. and on tour, **Ballets Espagnols Teresa and Luisillo** can be expected back in N.Y. early next fall, according to tour manager D. Libidins. A performance at the B'klyn Academy, March 1 is a stop on their tour which ends in March when the Co. leaves for Europe

The Paul Szilard Co. back from Japan, is reorganizing: **Colette Marchand** has returned to Paris and **Marie Angelica** has joined Ballet Theatre. Szilard leaves for Europe late Feb. to make arrangements for a European spring tour.

Lincoln Kirstein has resigned as Managing Director of the City Center of Music and Drama, due to a disagreement in policy. He will, he has stated, devote more time to the N.Y.C. Ballet and to a new Shakespeare Theatre in Conn. . . . **Ann Hutchinson,** who has been invited to teach Labanotation at the Sadler's Wells School in London, is interested in launching a fund-raising campaign which will enable the Dance Notation Bureau to maintain a director in her absence from that post . . . **Anita Avila,** American dancer who has been working in Paris, died there on Jan. 9th.

The delightful **Ann Zane** photos of Richard Thomas, Jr. on pages 42-45, are there thanks to the courtesy of **Charm Magazine,** to whom we are very grateful . . . The marriage of Trinidadian **Geoffrey Holder** and **Carmen de Lavallade,** formerly leading dancer with the Lester Horton Co., is scheduled for mid-Apr. Both are currently featured in B'way's "House of Flowers." Holder, in addition, was responsible for a one-man show of his painting at the Barone Gallery during Fed.

EAR TO THE GROUND

Martha Graham performed "Judith" in Dallas, Jan. 31 . . . **John Butler** divides his time between numerous television engagements; a B'klyn Academy program Mar. 16 where his company will appear in "Adventure," originally choreographed for the TV program of the same name; and the N.Y.C. Opera Co., where his dances will be featured first in "Bourgeois Gentilhomme," Feb. 26 . . . **Paul Draper** spent the week of Feb. 8 on the west coast performing in Santa Barbara, the U. of Ore. and Cheney, Washington . . . **Don Farnworth** and **Marlene Dell** began their 3rd annual tour Feb. 7 lasting until March 2.

Jerry Robbins has been readying the nat'l company of "Pajama Game" for tour . . . **William Burdick,** formerly with Ballet Theatre and **Jean Erdman,** joined the **Limon Co.** . . . 200 **ex-Rockettes** had a reunion at Radio City Music Hall, Jan. 18, to mark the 30th Anniv. of the precision dancing line. It is expected that eventually nearly 1000 will join the nation-wide Alumnae Group, including some of the dancers who performed at the Paris Exposition in 1937 at the invitation of the French Govt., where the Rockettes were awarded the Grand Prix.

There'll be photographs in the April issue of the **"Rudy"** presentations to our TV Award Winners. (For those of you who haven't heard the nickname before, it's one that **Samuel Lurie,** coordinator of our TV Award project, coined. It is based, of course, on the name of DANCE Magazine's publisher, **Rudolf Orthwine.**

MORE EAR TO THE GROUND

Zoya Leporsky will choreograph "Damn Yankee," scheduled for B'way later this spring . . . Versailles Club revue choreographer **Tommy Wonder** has added 3 numbers, one of which features **Anna Andre, Margaret Banks** and himself . . . **Fred Kelly** will be choreographer at the soon to be reopened Diamond Horseshoe.

Nelle Fisher celebrates this month what is probably an unequalled record — 400 featured TV performances since 1946. Miss Fisher recently staged the Robert Rounseville production of "The Victor Herbert Festival" which began a 12-week tour Jan. 10 . . . **Sophia Delza,** currently on tour, appeared on Claire Mann's TV program Dec. 7, demonstrating dances from the Chinese Theatre.

Les Ballets Negres de New York celebrates its first anniversary in April with the presentation of its first full-length ballet,

(over)

choreographed by **Anthony Basse** and based on the Barbara Allen ballad. The group performed as part of **Orest Sergievsky's** Annual Dance Varieties at Carnegie Recital Hall, March 15 . . . the Dance Drama Co., headed by **Emily Frankel** and **Mark Ryder** and including **Marilyn Poudrier, Yvonne Brenner, David Gold** and **Howard White,** set out on their first tour Feb. 17. They will travel thru the central states and return to N. Y. for 2 performances at the 92nd St. "Y" in April. Works for the Co. have been choreographed by **Todd Bolender, Hadassah, Sophie Maslow** and **Charles Weidman.**

Doubleday—Garden City Books are the publishers of **Thalia Mara's** "First Steps in Ballet" to be released March 10 . . .

TALENT SEARCH

Internat'l "Who is Who in Music" have announced a world wide search for a truly qualified **Carmen** — one who has mastery of 3 different techniques: acting, singing and dancing. The applicants must be from 13 to 18, and a student of one of the above arts, and the winner will be given scholarships in each division at the school of her choice. Application may be made to Who is Who in Music, 30 LaSalle St., Chicago 2, Ill.

N.Y. CONCERT STAGE

Talented **Robert Joffrey,** has choreographed 2 new ballets "Pierrot Lunaire" (Schoenberg), and Falla's "Harpsichord Concerto," which will be presented March 24, at the 92nd "Y". Heading the company of ten are **Beatrice Tompkins, Gerald Arpino, Lillian Wellein, Jonathan Watts** and **Jacquetta Kieth.** Baritone, John Wilson will again be featured in "Le Bal Masque," and the 4th work will be "Pas de Deesses," both repeats from Mr. Joffrey's sell-out success of last season . . . **Dance Associates,** a theatre for new dance and new music, will be presented at the Master Inst. Theatre in a series of 4 concerts, March 2 & 3, and 15 & 16. Choreographers represented include **Richard Englund, Donya Feuer, Marvin Gordon, Linda Margolies, Sheldon Ossosky, Aileen Passloff, Alec Rubin, Marian Sarach, Paul Taylor, David Vaughn** and **James Waring.**

Symbolic Dances of Indonesia and Africa climaxed the Conference on Internat'l Educ. at Hunter Coll., Feb. 5. **Abi Afroye** and **Asadata Dafora** were among the performers . . . Performers included in the Israeli Dance Concert arr. by **Fred Berk** for March 5 at the "Y" are: **Jemina Ben Gal, The Goren Dance Group, The Ariel Dancers** and members of the **Phila. Dance Theatre.** The winners in the annual Israeli Folk Dance Competition (Hunter Coll. Feb. 6) will open the program and the **Merry-Go-Rounders** will close it.

Margaret Tynes will be a featured singer on the **William Kane** March 6th dance concert at the Henry St. Playhouse . . . **John Begg's** Ballet Carnival, on tour in the east and mid-west for the past two seasons, performs in N. Y. on March 13. 2 new ballets by Begg are "Filigree 1500," and "Les Precieuses Ridicules." Members are: **Louise Butler, Betsy Drew, Carol Kelly, Helcyone Perlman, Marvin Krauter, Richard Englund** and John Begg . . . **Edith Stephen & Co.** present "Dreams and Realities in the Shape of Time," April 3 at the Henry St. Playhouse. Assisting artists will be **Astri Brown, Edward Karlatz, Dolores Marcus** and **Erna Lindmee** . . . **Jean Leon Destine's** March 20th performance at B'klyn is sponsored by Kappa Beta Sigma (B'klyn) Chapter of Phi Beta Sigma Fraternity, for its Scholarship Fund.

The annual **Greek Games** competition at Barnard Coll. will be March 26.

IN THE SCHOOLS

Eve Gentry offers a special 10-lesson course in basic modern dance for adults, Feb. 3-Apr. 7 at the Rehearsal Centre . . . a course called "Rhythm" is being given by Sidney Robertson Cowell at the New School For Social Research, N.Y.C. . . . **Andre Eglevsky** will teach an advanced class on Mar. 10 at Maria Nevelska's newly opened Carnegie Hall Studio and **Pat Wilde** will teach on Mar. 17. . . Manipuri dancer **Priya Gopal** is auditioning dancers at the Rehearsal Centre for a large new ballet to be performed this spring. Audition classes (good beginners accepted) are held Mondays and Thursdays from 6-8 p.m.

A new course is announced for the July 11-Aug. 21 summer session at Conn. Coll. this year: a 2-week intensive study for dance accompanists. The 8th American Dance Festival is scheduled for the week of Aug. 15.

At Queens Coll., where every student must study some form of dance, 350 students will participate in a Dance Festival (folk, tap and modern — demonstrations, etc.) which is planned for May 4 & 6.

Frederic Franklin was guest teacher on Feb. 9 at San Francisco's Academy of Ballet . . . S. F.'s Ballet Celeste (Dir., **Merriem Lanova**) performed at Geo. Washington H.S. Feb. 27 . . . **Gladys Hight** presents her Petit Ballet Co. at the Blackstone Hotel, Chicago, March 3.

(*continued on page* 5)

BACKSTAGE TV—B'WAY

BY HANS HOLZER

Jack Cole stages the dances for MGM's version of "Kismet." He just finished doing the same for "Gentlemen Marry Brunettes," which was lensed overseas . . . The musical "Seventh Heaven" will have choreography by **Charles O'Curran,** Betty Hutton's ex-husband and director . . . Bal Tabarin, one of N. Y.'s oldest nightspots, always needs line dancers (225 W. 46th St., Thurs.) . . . **Herbert Ross** has a musical, a movie and two TV shows going at once . . . the next big show to employ lots of dancers is "Ankles Aweigh" at the Hellinger April 14 — **Tony Charmoli** is doing the dances with **Gloria Hamilton** assisting . . . They are looking for an English dancer for the London edition of "Kismet" — Edwin Lester at the Warwick.

Mavis Ray, onetime Sadler's Wells, is now with the Shurman School of the Dance at Carnegie Hall . . . NBC "Frontiers of Faith" points up the importance of dance in religious rites on a Feb. 20 program . . . **Luana Poepoe** of the Hotel Lexington has opened a hula dance studio in Long Island . . . **Jack Bunch** is the dancer with Marguerite Piazza at the Cotillion Room . . . **Sol Hurok** who became talent consultant for NBC-TV took off for Europe again this month in search of new talent . . . **Odette Bouchard** and **Carlos Zuccaro** were the leading dancers in a recent performance of "Don Giovanni" sponsored by the Nat'l Opera Club of Am. . . . **Frederick Warriner, Betty Luster** and **Marsha Reynolds** will dance as well as act in the B'way production of "The Wayward Saint" . . . Leonard Sillman, who has just staged a new revue at the Versailles with **David Tihmar** doing the dances, will prepare another "New Faces" for next year . . . Ted Steele uses dancers on his show on WOR — wife Doris is in charge of casting . . . Herb Sussan is casting for the Eddie Fisher show on NBC . . . Off B'way Phoenix Theatre is planning a musical revue as its last offering of the season . . . The President Theatre will have two "intimate" revues using dancers who also sing and act: first Ben Bagley's "Shoestring Revue" directed by Christopher Hewitt and featuring **Dorothy Greener,** and after that Alan Abel's "Jocularity" with a cast not fully set at press time.

THE END

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(*continued from page 4*)

Dance students at the U. of Ill. will perform March 18 & 19 during the U.'s Contemporary Arts Festival, (Feb. 28-April 3); Jose Limon & Co. will perform Mar. 23.

Emanuel Lavinsky's Young American Dance Group, which originated at P. S. #4, performed on the CBS TV's "Carousel," Jan. 22.

HERE AND THERE

Nala Najan, recently returned from England, performed Indian classic dances with **Lalli and Yedida** on Jan. 19 under the auspices of the Pelham Teachers' Assoc. . . . **Iris Merrick's** Westchester Ballet Co. is again scheduled for March 27 and April 24 at the Main Theatre, County Center, White Plains, N. Y. . . . Also from this suburb comes The Westchester Dance Council's attractive Newsletter.

The Southern Ballet (Corry and Conrad, Dir.) are busily preparing their spring season April 14, 15 & 16, which will consist of 4 ballets, 3 of them premieres: "The Dogwood Legend," "Bluebird Pas de Deux," "Designed for Six," and from the repertoire, "Circus Moderne" . . . Recent additions to **Eva Lorraine's Children's Ballet** include two students from the Royal Academy in London, and one from the Alicia Alonso School. Former member **Felix Smith** has joined the Ballet Theatre. The group has appeared in the Hollywood Bowl Nov. 27 & Dec. 26 and is currently making a picture . . . **Mme. Olga Ziceva** has trained 8 principals and a corps de ballet who will perform with the Calif. Youth Symphony Assoc., Feb. 26 & 27 to benefit the Parent's Assoc. for Retarded Children. Given in San Mateo, Calif., the cooperative program has become a traditional fund raising event . . . The Fine Arts Ballet Co., of the Ballet Dept. of Texas Christian U., headed by **David Preston,** performed with the Univ. Symph. Orch. in Fort Worth, Feb. 3, 4 & 5. The Program included: "The Labyrinth," "Jeux D'Enfants," and "Buttons." . . . St. Joseph H.S. in Huntington, West Vir., where folk dancing is taught by **Eleanor Ross** instead of calisthenics, plans a folk dance festival in April . . . **The Phila. Civic Ballet** will perform on March 25 at the Academy of Music with a program that features "The Creation," choreographed by **Norman Craig.** The company's future plans includes a tour of Eastern cities with its full length "Nutcracker." All members of the Phila. Civic Ballet are chosen from the P.C.B. school, **Alicia** and **Norman Craig,** Directors . . . Dance instructor, **Joan Woodbury** choreographed the dance drama "Blood Wedding" for six members of Utah's Modern Dance Group which performed for the Intermountain Speech Clinic at the U. of Wyoming this fall and at Brigham Young U. on Jan. 17. Cast included: **Ray Kingston, Joan Woodbury, Carol Smith, Robert Blake, Joyce Jensen** and **Gayle Madsen** . . . **Corliss Jeanne Ingram** and **Gene Stockwell,** Oklahoma City teachers, have recently formed Dance Theatre, the first civic dance co. in that city. Guest instructors including **Maria Tallchief, Frederic Franklin, Yvonne Chouteau** and **Barbara Boucher** have taught the group . . .

In Detroit, Mich., **Sandra Severo** presented her Severo Ballet Co. in 3 ballets at the Detroit Institute of Arts, Jan. 29. The program included "Swan Lake," "Pattern in Ballet," and Beethoven's First Symphony," with **Barbara Remington, Richard Beaty, Josephine Potas** and **Aniceto Salterelli** as leading dancers.

Jan Veen and **Ruth Sandholm** of the Boston Conservatory of Music, choreographed the 25 sections of Carl Orff's "Carmina Burana," now being rehearsed with more than 50 dancers, for presentation April 15, 16 & 17. Veen also choreographed the dances in "The Trojans," to be done by the New England Opera Co., March 27.

The Atlanta Civic Ballet's '54-'55 concert season includes a tour of rural Ga. towns, with a group of 25 girls and 10 boys; 2 high school programs in Jan.; and on March 11 & 12 the co. will give 3 performances at the Tower Theatre in Atlanta.

Ballet Guild of Phila. will hold a reception on March 13 to celebrate its new location at 1528 Waverly St. Guests of honor will be members of the Canadian National Ballet.

The Dance Workshop in Europe was mistakenly noted in the last issue. The correct information is: **Lucille Brahms Nathanson** and **Freda Miller** are Tour Leaders for the 10 week trip, June 25-Sept. 3, during which the group will have specially arranged classes with Rudolph Laban, Corrie Hartong, Sigurd Lieder, Harald Kreutzberg, Mary Wigman, Marcel Marceau, and will attend festivals, concerts, folk dance, theatre dance pantomime and study modern dance techniques and theory. The trip is sponsored by the Assoc. for Academic Travel Abroad, Inc. . . "Recreation Leaders Handbook," a practical handbook for group recreational activities including folk and square dance instructions, is written by **Richard Kraus** and published by McGraw-Hill . . . Leo Shull's 15th annual Summer Theatre Directory shows a 10% increase in the number of operating theatres . . . English **John Gregory** has written a Thesis on Ballet entitled "Diaghilev's Oversight: And the Aftermath," with a foreward by Sir John Anderson, Bart., and published by The Federation of Russian Classical Ballet, 27 Baker St., London W. 1.

HERE AND THERE ABROAD

The Scottish Official Board of Highland Dancing announces that its technical films on Highland Dancing are now available on 8mm black and white film. Further inquiry can be made by writing the Board, 83 Leith St., Edinburgh, Scotland . . . **Bac Ishii,** who has been teaching modern dance in Tokyo for 30 years has choreographed a pantomime-ballet on the life of the Buddha. He is considered by many a pioneer in modern dance in Japan . . . Jan. 15th in Japan is Adults' Day Seijin-no-Hi, dedicated to boys and girls who have reached the age of 20. Festivities included a demonstration of young ballet students as a symbol of the rising generation's vitality . . . Each year the Girl's Athletic League of Honolulu's Roosevelt H.S. sponsors a special program to promote interest and appreciation of dance.

CHICAGO NEWS

Ex-Sadler's Wells dancer **Lorna Mossford,** now teaching in the Allegro School, arranged a charming children's ballet, "Belinda's Birthday" for two performances in Kimball Hall. Suites of dances from "Coppelia" and "Sleeping Beauty" were also given with guest dancers **Dido Sayers, Margaret Watson, Barbara Steele** and **Kenneth Johnson.**

Jimmy Payne presented his group in a Mambo Matinee on Feb. 13. Beautiful **Grace Nichols** was star of the occasion and soloists included **Bill Young, Victor Hereford** and **Doris Humphries.**

Talking of Mambo, we would like to tip you off to some pretty terrific Mambo goings-on we stumbled onto in Miami. It seems the various dance teams and hotel dance instructors around town like a little recreation after their working hours. So, in the wee hours they gather at a night spot known as the Place Pigalle and there, strictly for fun, they dance with one another. As the dawn creeps near their improvisations grow in complexity and coupled with polished form it is truly exciting. We noted for special reference **Gustavo Etcheverry,** a young Latin American of exceptional grace.

Talley Beatty is heading the current show at the Blue Angel—and that would be back in our town.

Chicago has been devoid of modern dance groups for some years so it was particularly interesting and important that the **Chicago Dance Council** organized a Choreographers' Group. The first performance was scheduled for Feb. 20. Most of the participants are young teachers who have been active in the orchesis groups of various colleges. They include **Barbara Byrnes, Flo Lazar, Phyllis Sabold, Barbara Bebb, Patti Pugh** and **Renee Springer, Delta Bannister** was narrator.

Choreographer **Robert Frellson's** new ice show at the Conrad Hilton is a musical comedy with a plot titled "Skates 'N Spurs."

James Jamieson was in town to audition

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dancers for the summer season of the Kansas City Starlight Opera which he will direct.

The booking moguls seem set on making Chicago a battlefield of dance. First it was concurrent engagements of two Spanish companies, **Greco** and **Teresa and Luisillo.** There were the expected noxious and inaccurate comparisons in the press, and audience partisanship reached fever level. Now it is the **Nat'l Ballet of Canada** and **Ballet Theatre** booked one week apart and dancing some of the same repertoire — "Lilac Garden," "Gala Performance," "Swan Lake" and "Sylphides" are on both lists. *Ann Barzel*

LONDON DATELINES

The London dance world thought and talked about little else at the beginning of February than **Margot Fonteyn's** wedding to Dr. Roberto Arias of Panama. The national press kept her on the front pages for four days and at Covent Garden dancers and audience staged their own send-off the Saturday before she was married. Fonteyn was dancing in "Daphnis and Chloe" that night and when **Michael Somes** carried her on for Chloe's last entrance the company of dancers on-stage pelted her with confetti and rose petals. For perhaps the first time in her life, Fonteyn uttered in the course of a ballet an entirely unrehearsed and involuntary cry of delight and surprise. Afterwards she thanked audience and dancers "from the bottom of my heart for all your kind wishes." Fonteyn's announcement that she will not retire from the stage in the near future has caused additional pleasure. She will, of course, be dancing with the Sadler's Wells Ballet when they return to the U. S. and Canada in the fall of this year.

The ballet and opera company from the Croatian Nat'l Theatre, Zagreb, appeared at the Stoll Theatre (presently threatened for conversion into offices) from Jan. 24 to Feb. 12. Rather misleadingly billed as **"The Yugoslav National Opera and Ballet"** the company played to poor houses, largely on account of unfortunate programme-building. In "Prince Igor" both opera and ballet artists gave a fine performance, but not one to win startling notices. The first big ballet premiere was "Romeo and Juliet," Prokofiev's ballet with uninspired choreography by **Margarita Froman** which lasted an entire evening and was poorly received. A third bill of "Pagliacci" and a native ballet "The Gingerbread Heart" also did not astonish. Finally, however, the Yugoslav comic opera "Ero the Joker," by **Gotovac,** was acclaimed as a piece of delightful native inspiration and the full-length ballet "The Devil in the Village" also won excellent reviews. This last work is an entirely charming mixture of ballet technique with folk dance figures by the choreographers **Pia** and **Pino Mlakar** with a fine score by Fran Lhotka. Ballerina **Sonia Kastl** is a dancer of beauty and expressiveness; one longed to see her in "Pillar of Fire" or other Tudor ballets.

On Jan. 18th at Sadler's Wells Theatre a new ballet by the young dancer **Kenneth Macmillan** to Stravinsky's "Danses Concertantes" was presented. London is unfamiliar with the Balanchine work to this music and Macmillan's lively and merry suite of dances owed nothing to the style of that master. It marked another step forward in his progress as a choreographer (his previous ballets were shown privately by the Sadler's Wells Sunday Choreographers group) and introduced a most interesting designer to the ballet in Nicholas Georgiadis. **Maryon Lane, Donald Britton** and **David Poole** had the leading roles.

Americans planning visits to Europe may like to know that the Sadler's Wells Ballet will be appearing at Covent Garden until June 25th, when they go on holiday. The company will dance nightly until April 19th and then, when the Opera Company returns from its provincial tour, there will be a joint season of opera and ballet through June. The following ballets will be revived in March: "Ballabile," "The Shadow," "Job" and "Symphonic Variations." Sir Arthur Bliss and Sir Adrian Boult are conducting some guest performances, also Anatole Fistoulari. **Frederick Ashton's** next ballet will be "Madame Chrysantheme," a ballet in one act, freely based on the novel by Pierre Loti. Music will be by Alan Rawsthorne and scenery and costumes by Isabel Lambert. It is expected that **Elaine Fifield** will have the leading role. The first performance will be on Mar. 29th. On Mar. 22nd the company gives its annual Gala Performance, this time in the presence of H.M. Queen Elizabeth and the Queen Mother and H.R.H. Princess Margaret, who is President of the Sadler's Wells Foundation. The entire company and all principals will appear. Proceeds will go to the Sadler's Wells Ballet Benevolent Fund and the Sadler's Wells School.

The Sadler's Wells School has announced that from Sept. next it will be able to accept resident pupils. This is because the organization has acquired White Lodge, a spacious and beautiful mansion at Richmond, Surrey.

Michael Tippett's new opera "The Midsummer Marriage" was presented for the first time at Covent Garden on Jan. 27th. It contains a considerable amount of dancing. **John Cranko** had the task of devising the Ritual Dances and did a sound if not a revolutionary job. **Pirmin Trecu** and **Julia Farron** were the leads supported by the Covent Garden Opera Ballet.

Owing to the fact that his projected New York season will not now take place until the autumn, **Antonio** has brought his Spanish Ballet to London; due to open at the Palace Theatre Feb. 21st. *Mary Clarke*

REPORT FROM IBERIA

Barcelona: There is much teaching and performing activity in Barcelona. **Joop Van Allen** (formerly of De Cuevas Co.) has opened a flourishing school with his wife, **Elsa** . . . Other well established teachers include **Mme. Marina** and dancers **Concha Borrull, Rosario Contreras, Emma Maleras,** and **Manual Lombardero** (assisted by **Alexis Corbi**) . . . **Juan Tena,** whose company has been performing near Barcelona, opens a studio and school this month . . . **Juan Magrina,** opera choreographer at the Teatro Liceo, plans to revive his "Ballets de Barcelona" in the spring . . . Painter **Hugo Manual** is designing ballet programs . . . **Alfonso Puig** has published a third edition of his informative "Spanish Ballet and Ballet in Spain."

Madrid: Plenty of activity from Swedish ballet mistress, **Marie Karen Taft.** Her **Karenta Spanish Ballet** (six girls) is touring the night club circuit, and her **Karen Taft Dancers** (six girls and a boy) are presenting a more serious program of modern and classic ballet . . . Mme. Taft's four rehearsal rooms play host to rehearsing dancers like **Roberto Zimenez, Manolo Vargas,** and **Alexandro Veiga** (all of whom recently left the Pilar Lopez Co.).

Rosario, who arrived in Madrid a few days before the death of her mother, received the Government Prize for the most outstanding Spanish Dance Company . . . **Aida Ramirez** has left the Rosario Company, which opened to an enthusiastic public at the Teatro Madrid . . . **Roberto Iglesias** (Ramirez's husband) continues to be impressive as Rosario's partner.

Many miles of touring ahead for the **Pilar Lopez** Company, which has been somewhat weakened by the departure of its three leading males. The company now consists of **Paco de Ronda, Ernesto La Pena, Antonio Rovena, Antonio Amaya, Alonso Cano, Elvira Real, Dorita Ruiz, Amparito Rendel, Pilar Calvo;** guitarist **Luis Maravilla** and singer **Antonio Romero.** Immediate touring plans include Ireland, London (Feb.), Caracas (May), Spain (summer), and a U.S. and Canadian jaunt of 40 weeks beginning next October. **Portugal: Alicia Markova** and partner **Alexis Rassine** captivated thousands during their four performances in Portugal. Never before has such wild acclaim been accorded a single dancer.

Novelty of the opera season at the Teatro Santo Carlos will be the appearance of Spanish dancer, **Mariemma,** who recently performed at the La Scala in Milan with **Antonio** . . . Santo Carlos opera ballets will be choreographed by **Francis Graca** and **Violette Quenelle.**

Luigi Gario

(*continued on page* 89)

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DANCE IN THE MOVIES

By ARTHUR KNIGHT

The second Cinerama presentation, *Cinerama Holiday*, unreels a program of bits and pieces hopefully designed to please everybody. And since everybody includes lovers of the dance, there are appropriate glimpses of ice shows, floor shows, ballet and folk dancing. The glimpses are brief — but then, so is everything else in this touristic *olla podrida*. The medium still impresses with its unique ability to project a heightened reality, a sense of immediacy and what the hi-fi people like to refer to as "presence." Unfortunately, in *Cinerama Holiday* all this wondrous machinery is devoted almost exclusively to out-size picture postcard views of the obvious, the expected. It is what the average tourist would look for if on holiday in Switzerland, in Paris or the United States. It delights more in size than style, in quantity rather than quality. It is almost grim in its determination to be "average."

To begin with, there are two pairs of "average" honeymooners — one Swiss, one American — who set out to see each other's countries. The swiss couple stop off in Las Vegas and catch the show at the Desert Inn. In Paris, the Americans look in at the Lido. They might be seeing the same show! The two night club routines seem almost identical except that the Paris presentation — natch! — also includes a flashy *can-can* (performed by the Bluebell Girls from England), an imitation strip tease and an energetic young man who dashes on, teeth a-gleam, to sing one of those songs about Paris being always Par-eee. Earlier, at St. Moritz, they see an ice show that is, in every respect except surroundings, just like those that turn up regularly at the Madison Square Garden. For culture, they catch a performance of Couperin's *Les Indes Galantes* at the Paris Opera.

The only point to detailing all of this is because *Cinerama Holiday*, even in these diverse snatches, often suggests how very excitingly the dance might be presented on the giant triple screen. In the ice ballet, with both dancers and camera in smooth, gliding motion, there is a sense of participation in the dance that is itself a heady experience. Whenever the camera is motionless and a more "objective" view attained, the trite patterning of the ballets becomes again apparent. But then the camera moves off once more and the buoyant feeling returns. In the Lido's *can-can* routine there is just a hint of the hot intimacy of that frantic dance as a skirt flares out toward the camera. How completely effective the Cinerama close-up can be, however, is beautifully revealed in a delightful jam session featuring the late "Papa" Celestin and his New Orleans band. As his gnarled old face bores into the lens, a tremendous sense of personality floods out over the audience — as palpable and real as any live performer on the stage of the living theatre. And finally, the Couperin ballet, though tentatively handled — and lavishly interspersed with audience reaction shots — still indicates (as did the *Aida* ballet in the first Cinerama) that the three-dimensional patternings of theatre ballet retain much of their validity on the Cinerama screen.

In short, *Cinerama Holiday* — like *This Is Cinerama* — suggests that here is a new and vastly promising film medium. It must also be admitted, however, that this new Cinerama comes not one step closer to realizing its potentialities than the first.

For reasons presumably known best to Darryl Zanuck and his script writers, exotic Bella Darvi is cast as a ballet dancer in *The Racers*. She neither looks the part, acts the part, nor — in the long run — dances the part. In fact, there's no dancing in the film at all. But it *is* nice to know that the Hollywood boys are keeping ballet so much in mind.

THE END

cinerama

Most interesting sequences, dance-wise, in the de Rochemont "Cinerama Holiday" are those, all-too-brief, from "Les Indes Galantes," 18th century opera-ballet recently recreated at the Paris Opera.

LOOKING AT TELEVISION

WITH ANN BARZEL

For the first time in months television came up with a program entirely devoted to dance. That was the Jan. 16 show of *Adventure* (Sundays, CBS), and unfortunately it was not a success.

Dance critic Walter Terry, anthropologist Dr. Harry Shapiro and choreographer John Butler discussed types of dance common to various parts of the world.

An obliging skeleton proved that all human beings, having the same bone structure, have the same movement potentialities. Different dance types have developed because of different cultural concepts. There were motion picture sequences from Tahiti, Egypt and Berber, North Africa to illustrate the vertical and rotary pelvic movements that typify their dances. Dances of India and Siam showed the use of the hands in delicate and decorative movement. The singularity of European dance was marked by its emphasis on foot and leg movement. A too brief view of the late Argentinita gave the flavor of Spain. To our accustomed eyes the most exhilarating moments were a Scottish sword dance and an athletic Russian folk dance.

The climax of the program was a confusing work illustrating American modern dance. Mr. Terry made the debatable pronouncement that ballet is not an American art and that the modern dance, developed from Isadora Duncan and Ruth St. Denis who had broken from European tradition, is our modern dance. Mr. Butler choreographed for the occasion a dance concerned with inner emotions — life disturbed by evil. The range of movement was large and beautifully danced by Yuriko, Mary Hinkson and Glen Tetley. The interesting percussive accompaniment was by Herb Harris. The costumes were the conventional ones of modern dance, including the irrational bare feet and tights.

Choreographer Herbert Ross has been doing some amusing and original work on Tuesday night for the *Milton Berle* and *Martha Raye Shows*. His group of dancers often provide the star with a fantasy situation, a level which enhances and points up comedy. The January 11 opening number of the Berle Show (NBC) had the dancers in rehearsal clothes setting a hectic pace that gave the recuperating Berle a chance to be harried while proclaiming he was slowing down and relaxing. On Jan. 25 Ross, cued by Berle's broad kidding of the Gleason show did an excrutiatingly funny take-off of the June Taylor style. The unison work, the ripples, the camera angles cocked to catch a flower formation, the colorless line girls, the smirking of the show girls, were lampooned. The highspot was hit when the Herbert Ross Dancers sat on chairs while they kicked their legs in machinelike precision.

On Jan. 18 Ross made a flashback situation ballet for Martha Raye. It was an early 20th century childhood scene with Martha Raye a rejected, poor little girl wandering among the more fortunate youngsters who played hopscotch, strolled with balloons and skipped about in short pants and long stockings. The atmosphere had just the proper nostalgia. The same show included a gold-rush number by the dancers and their best contribution, *Crazy Rhythms*, a swell bit in the modern jazz manner, danced by six boys and a girl.

Another comedian who works in the dance numbers is Sid Caesar. On Jan. 19 (NBC) he and Carl Reiner wandered about in an oriental number which echoed notes from *Scheherazade* and included some flat singsong lines that made you remember the Kabuki. This was choreographed by Bob Herget, and although not without humor, it could not compare with the dance satires which Imogene Coca has aired for several years. The same show had an excellent Herget number arranged for the group of six and danced to *Gotta Have Me to Go With You*. The ubiquitous sliding-board, which has served well many an NBC choreographer, was used to propel dancers into a dynamic routine.

Boris Runanine, who made the dances for *Caesar's Hour* earlier this year, has been switched to the *Imogene Coca Show*. Miss Coca is an enchanting satirist and her leering through a "pretty meggy" number (ingenue plus chorus boys) is always a hoot.

Ed Sullivan consistently brings star dancers to his large public. José Greco, who has been on *Toast of the Town* a number of times, danced again on Jan. 9 (CBS). The new horsewomen number he has arranged for the girls in his company was danced. It does not have the excitement of the male *El Cortijo* but there is a feminine daintiness that is altogether pleasing. For the television appearance Greco included some weaving figures for himself in the dance.

Sullivan had the Four Vargas Brothers in a *Zapateado* on Jan. 23. On the same program Tony and Sally de Marco made their TV debut. They danced a couple of rhythm dances and were charming if not exciting.

Marge and Gower Champion graced the *Ed Sullivan Show* on Feb. 5. Graced is the right word for them, especially when they did *Let's Dance*, which is just a boy and girl dancing gracefully with the expansive movements that spell youth and are synonymous with dance. The Champions also appeared in an elaborate production number, *Meetin' Night*. They were aided by a set and large cast. Gower was a preacher, calling the congregation to repent, and Marge was a bit of a sinner in overalls. It was a good-natured meeting, lively and sunny, no Hell and brimstone. *Toast of the Town* that night also presented longlegged Bobby Van who gave a good account of himself.

The most beautiful television dancing of the month was by Bambi Linn in the NBC production of *Naughty Marietta* on Jan. 15. Dancing with Rod Alexander in the puppet sequence she was the epitome of lyric dance. Alexander had made a dance that looked spacious even in the confines of the television screen and Bambi, in brief costume and on pointes, displayed her considerable technical vocabulary, which she more often holds in reserve. Alexander's choreography for the other dance passages was not without merit though it is very difficult to be anything like original to the well-worn score which includes items like *Ah, Sweet Mystery of Life*.

The *Red Skelton Show* (Tues.-CBS) has a dance group titled the Redettes. Their work is quite routine though once in a while they come up with a larger scale number like the *Trailer Camp Ballet* on Jan. 25. It included a conglomeration of characters in practice clothes, slacks, pedal pushers, shorts, and they danced pleasantly a conglomeration of steps—fouetté turns, modern jazz, the old soft shoe. There was no choreographic credit.

My favorite TV dancer, Ray Bolger (ABC), had several good numbers last month. Because it is a filmed program it was possible to have the trick effects of dancing with his double on Jan. 7. The perennially good sand dance was seen on Jan. 21. That was the night Bolger taught the Sultan's Favorite to jitterbug.

Donald O'Conner is at all times likeable—when singing, joking and especially dancing. His appearance with Mitzi Gaynor on Jan. 9 was routine stuff, but a nice routine. That current bright idea of the bright young choreographers, the dance utilizing all the stage furniture, was danced to the hilt as O'Connor danced nimbly over, under and around the furniture brought in by stagehands. Dance teacher Louis DaPron, who makes the O'Connor dances, made an appearance for some informal kidding.

Every month I get little notes berating me for not mentioning this show or that. It makes me sad, because I hate to miss anything, especially something good enough to provoke scolding notes. Usually the neglected item is on a New York local show and of course New Yorkers are entirely unaware of the fact that New York City is not America. In deference to the national character of *DANCE* Magazine the only television programs reviewed are the network shows that go out all over the country. ***THE END***

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CALENDAR OF EVENTS
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Feb. 15-Mar. 13	**N.Y.C. Ballet** City Center
Mar. 1	**Ballets Espagnols** B'klyn Academy; 8:30 p.m.
Mar. 2 & 3 and 15 & 16	**Dance Associates** Master Institute Theatre; 8:40 p.m.
Mar. 5	**Israeli Dance Concert** 92nd St. YM-YWHA; 8:40
Mar. 5 & 6	**May O'Donnell & Co.** Hunter Playhouse; 5th at 8:30 p.m.; 6th at 3:00 p.m.
Mar. 6	**Contemporary Dance Arts** Educational Alliance; 8:30
Mar. 6	**William Kane Concert** Henry St. Playhouse; 3:00
Mar. 9	**Huapala & Group** Dances and Music of Hawaii B'klyn Academy; 8:30 p.m.
Mar. 11, 12, 13	**Marie Marchowsky Concert** Henry St. Playhouse; 8:40
Mar. 13	**John Begg's Ballet Carnival** Central H. S. of Needle Trades; 3:00 p.m.
Mar. 13	**N.Y. Ballet Club** speaker: Lucia Chase Theatre Studio of Dance; 8:15
Mar. 15	**Les Ballets Negres de New York** Carnegie Recital Hall; 8:30
Mar. 16	**John Butler & Co.** B'klyn Academy; 8:30 p.m.
Mar. 20	**Myra Kinch Concert** Henry St. Playhouse; 8:40
Mar. 24	An Evening of New Ballets by **Robert Joffrey** 92nd St. YM-YWHA; 8:40
Mar. 25 & 26	**National Ballet of Canada** B'klyn Academy; 8:30 p.m.
Mar. 27	**Walter Nicks & Co.** **Nala Najan & Co.** Henry St. Playhouse; 3:00
Mar. 27	**Annabelle Gold Concert** Henry St. Playhouse; 8:40
Mar. 27	**Merry-Go-Rounders** Jr. Entertainment Series 92nd St. YM-YWHA; 3:30
Mar. 27	**Dance Notation Bureau** lecture-demonstration by Nadia Chilkovsky Malin Dance Studios; 3:00
Mar. 27	**N. Y. Ballet Club** speaker: Erik Bruhn Theatre Studio of the Dance; 3:00 p.m.
Mar. 30	**Jean Leon Destine & Group** B'klyn Academy; 8:30 p.m.

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	2	Westfield, N. J.
	3	Watertown, N. Y.
	4	Schenectady, N. Y.

The Ballet Theatre

Mar.	6	South Bend, Ind.
	8	Duluth, Minn.
	9 & 10	St. Paul, Minn.
	11 & 12	Milwaukee, Wisc.
	17 & 18	Baltimore, Md. Md.
	20	Washington, D.C.

Sophia Delza

Mar.	4	Washington, D.C.
	8	Durham, No. Carolina

Merry-Go-Rounders

Mar.	5	Great Neck, L. I.
	13	Bayside, L. I.

Ballet Russe de Monte Carlo

Mar.	2	Phoenix, Ariz.
	3	Tucson, Ariz.
	4	Juarez, Mex.
	5	El Paso, Tex.
	7	San Antonio, Tex.
	8 & 9	Dallas, Tex.
	10	Kilgore, Tex.
	11 & 12	Houston, Tex.
	14	Lake Charles, La.
	15	Beaumont, Tex.
	16	Shreveport, La.
	17	Alexandria, La.
	18 & 19	New Orleans, La.
	21	Vicksburg, Miss.
	22	Birmingham, Ala.
	24	Montgomery, Ala.
	26	Atlanta, Ga.
	27	Chattanooga, Tenn.
	28	Savannah, Ga.
	29	Clemson, S. C.
	30	Blacksburg, Va.
	31	Norfolk, Va.

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Mar.	1	Fontana, Cal.
	2	Oceanside, Cal.
	4	Las Vegas, Nev.
	7	Prescott, Ariz.
	8	Flagstaff, Ariz.
	9	Winston, Ariz.
	10	Globe, Ariz.
	12	Durango, Col.
	14	La Junta, Col.
	15	Borger, Tex.
	16	Tucumcari, N. M.
	17	Carlsbad, N. M.
	18	Las Cruces, N. M.
	21	Ft. Stockton, Tex.
	24	Wharton, Tex.
	25	Temple, Tex.
	28	Hot Springs, Ark.
	29	Pine Bluff, Ark.
	30	Crossett, Ark.

Serge Lido

Ballerina Margot Fonteyn married Pan-American attorney Roberto Arias in Paris on Feb. 6 at the English Consulate there. They are seen, above, during the ceremony, with Sir Gladwyn Jebb, at left, acting as witness. The reaction of the London dance world is reported on page 6.

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REVIEWS

BY DORIS HERING

Escudero and Company
February 7-26
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We have always thought of the dance as the one cruel art where the accumulated wisdom of years could never compensate for the loss of elasticity in the joints. There are exceptions. And Vicente Escudero, who must be near seventy, is one of them.

His return to the American stage after a twenty-year absence, brought a whole fresh concept of Spanish Flamenco dance. Watching him was like seeing the surface of Flamenco dance neatly pared away and the sturdy core exposed.

Instead of the centrifugal expression of bad temper that is often taken for Flamenco dance, Vicente Escudero's dancing was straightforward and contained. The set of the head with its slicked down gray hair parted in the middle; the prancing lift of the knees; the bite of the zapateado; the balance of the slim body; the channelling of the whole dancing energy in a forward direction—all seemed to symbolize "Man dancing," rather than a specific man doing a specific dance.

He eschewed the element of personal catharsis in favor of a broader context. It was an art expression with continuity and cumulated form.

His *Siguiriya Gitana* took the continuity all the way back to Hindu mudras in the narrative use of hands and arms. He formed strange peaks and angle shapes as though he were a wanderer describing a harsh landscape and a longing for shelter.

All of Escudero's dances established a relationship either with his environment or with another person. In the *Romance al Molino* he was a light-hearted miller hopping from stone to stone in front of his turning mill. In *Sevilla* (Albeniz) he conquered his flirtatious partner, not with force, but with the mischievous understatement of a neatly placed single "toc" of his castanet on hers and the sudden lift and arch of his taut body behind her languid one. And in his opening *Primitive Flamenco Rhythms* he was the playful virtuoso surrounding himself and charging the air with cascades of rhythm from his heels, his knuckles on a chair seat, his snapping fingers, and his cricketing fingernails. As he tossed a final nail click out over the footlights, it was as though he were saying, "The gypsy is made of rhythm, right down to his smallest fingernail."

Escudero's partner, Carmita Garcia (she was also with him in his original American tours), seemed younger than the twenty-year-olds in the company. Perhaps it was the air of slightly gauche innocence that pervaded her dancing. Her flirting in the opening *La Tapada de Vejer* was like a gentle game, rather than a calculating device. Her smile, the dainty tilt of her head, and the curve of her uplifted arms in the *Boleros Mallorquines* reminded us of the purity of the true classic ballerina. (And how satisfying to see simple dances like the Boleros performed with simplicity!) Even in her gypsy *Alegrias* a feeling of lively playfulness replaced the usual hip-thrusting vulgarity.

Garcia's was not the earthiness of caves and dark places. It was the untarnished vitality of sunshine and cork trees and gentle hills. And it was a perfect foil for the self-contained watchfulness of her partner.

Escudero's company is full of surprises. Actually it is not a company in the "corps de ballet" sense of the word. It is an aggregation of soloists who perform together seemingly at will. This gave their group dances a special tension, a kind of "inner lift" as though several highly individual body rhythms had been momentarily enkindled to a spontaneous common cause.

In the opening *Suite Flamenca* for Rosario Escudero, Maria Amaya, and Pepita Valle, the rhythms swelled and swirled about the stage. As one dancer quieted, another would pick up the pulse. Or sometimes they sprang into perfect unison. The dance was such a tantalizing intermixture of freedom and control that we were almost apprehensive lest the entire program be in this high key. It was too close to perfection for comfort.

This same kind of rhythmic play was the essence of *Jugando al Toro* (Mario Escudero), a high spirited imitation of children playing at bullfight. Holding an amusing woven bull head streaming with bright ribbons, sturdy Maria Amaya was the bull charging and pawing, while Rosario Escudero, Pepita Valle, and Jose Barrera goaded her. Unlike most narrative dances, *Jugando al Toro* had no feeling of "choreography"—of having been carefully planned. Yet the elements of pantomine were so skillfully melted into the rhythmic structure, that dramatic tension resulted. One really wondered who would deliver the coup de grace.

Although the beauteous Maria Marquez is featured as second soloist, we found Rosario Escudero more versatile and faceted. Compactly built, with a bright round face and lustrous dark hair, Miss Escudero has amazing range. She is earthy; she is remote; she is fiery; she is poetic. Her emotions are so directly expressed in movement, and they succeed each other so quickly and freely that the effect is almost kaleidoscopic. And her technical range equals her emotional range, for she was as effective in pure Flamenco

(continued on page 66)

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dance
MAGAZINE

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On the cover:

Asked to create a picture symbolizing the television choreographer in action, staff photographer Zachary Freyman selected Tony Charmoli,

winner of DANCE Magazine's 1955 Choreographer Award, as his subject. The lively legs belong to two of Charmoli's dancers on "Your Hit Parade." (For the rest of DANCE Magazine's TV winners and their stories see pages 16-40).

coming . . .

San Francisco Ballet

Alfred Frankenstein, distinguished critic of the San Francisco Chronicle, has written the story of the Golden Gate's foremost ballet organization. To be read to the accompaniment of Bob Willoughby's fine photos.

"Roma"

Artist Eugene Berman, creator of the controversial sets and costumes for "Giselle" several years ago, and of other ballets, is responsible for the costumes of Balanchine's latest work, "Roma." Pictures of Berman at work, and of his "Roma" sketches are a delight.

Ballet Theatre on tour

Supposing a member of a ballet company's orchestra should report on what she sees during a tour. Ballet Theatre double bass player June Duckworth has done it, with a knowing eye, and with very interesting results.

Rehearsal Centre

Like a beehive from which the bees later scatter in many directions, are the studios where professional dancers often rent rehearsal space. We bring you, in two exciting parts, a rare coverage, by Herb Flatow and Betty Duval of one of New York's busiest hives.

All these DANCE Magazine exclusives, plus many more, are scheduled for your pleasure. Be sure to see the subscription blank on page 90 if you are not already a regular subscriber.

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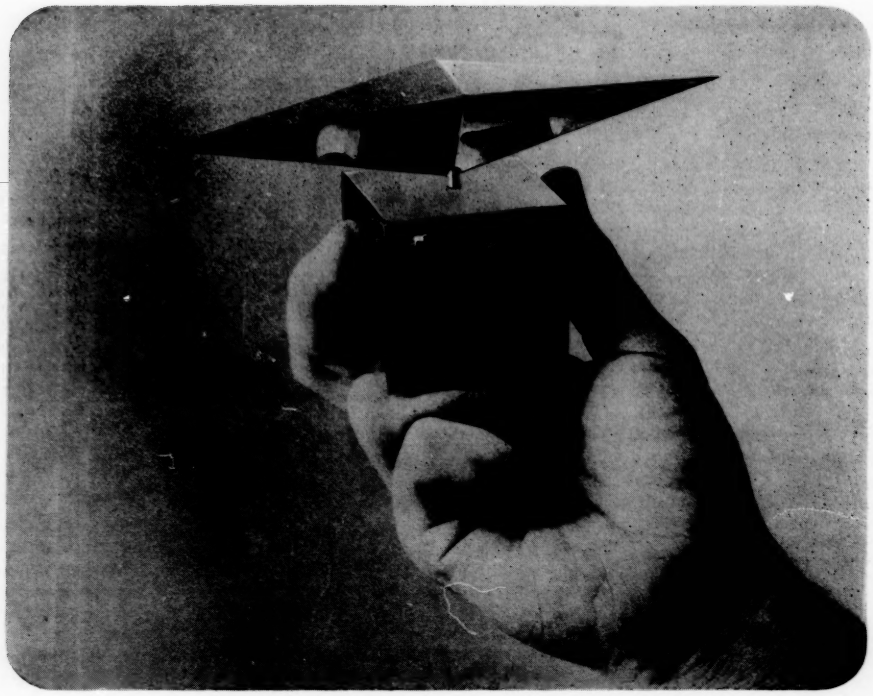


DANCE Magazine is well aware that television has contributed enormously to the world of dance in supplying an entirely new area of opportunity to dancers and choreographers, and in offering a great medium wherein a unique dance form is currently being created.

The world of dance, on the other hand, has provided a fabulous range of talent and artistry to the new medium. Together they are helping to shape the interest and standards of the millions of viewers who can now watch television dance performances in the privacy of their own homes.

In recognition of these extraordinary facts DANCE Magazine is presenting, this year for the first time, four Awards within the television industry. Using December 31, 1954 as the last day to be considered, for works seen over a national network, DANCE Magazine has weighed the many choices with great earnestness. It is our intention to point out leading contributions to the mainstream of the development of dance in television today.

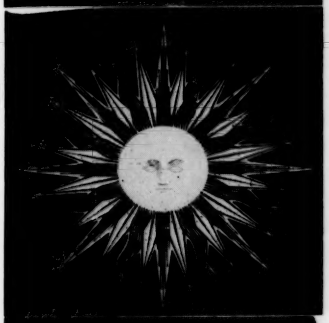
At the top of this page is a reproduction of the DANCE Magazine Award. The elegance of the Rudolph de Harak design-in-silver, is a fitting symbol for the respect and honor which the Award represents. It is with much pleasure that we announce the winners of the 1955 DANCE MAGAZINE AWARDS.

Lydia Joel, Editor

1955 DANCE MAGAZINE AWARD WINNERS

for their contribution to dance on television

to MAX LIEBMAN, producer of NBC-TV's "Spectaculars," whose gift for discovering dance talent — demonstrated in the past as well as in the present — is happily combined with taste and showmanship.



to OMNIBUS, a CBS-TV program which, while continuing to aspire to the highest level of dance presentation, has given an enormous public the opportunity to see serious and important dance works in their entirety.

to TONY CHARMOLI, choreographer of NBC-TV's "Your Hit Parade," who has consistently contributed quality and inventiveness to the staging of songs and dances during the five seasons of the popular weekly show.

to ADVENTURE, CBS-TV program in cooperation with the American Museum of Natural History, which demonstrates a constant willingness to experiment, and an unselfconscious acceptance of dance as a means of communication.

Tony Charmoli, born in Mountain Iron, Minn., one of 9 children, studied at Jacob's Pillow and with Gertrude Lippincott before the Army called. Then came N. Y. and classes at the American Theatre Wing and with a group of leading teachers. His first dancing roles were at the Papermill Playhouse in N. J., and in B'way's "Make Mine Manhattan." He choreographed TV's "Stop the Music" for one year and then "Your Hit Parade" from its start in 1950. He has also choreographed nightclub numbers, ice shows, a Metropolitan Opera House fashion show, and is currently choreographing and staging "Ankles Aweigh" due to open on B'way in April.

REHEARSAL TO AIR

ON "YOUR HIT PARADE"

BY TONY CHARMOLI

Every Saturday night, approximately twenty million people view *Your Hit Parade*, a program which presents the seven leading hit tunes of the week. Each of these programs, in the last five years since I have been the show's choreographer, has contained a minimum of two numbers which feature only dancers, as well as production numbers in which dancers perform around or behind a singer. The audience, naturally reacts to what it sees, unaware of the tense and complicated mechanics by which these dances are created for television.

In all forms of dance presentations, whether the medium be television, stage, film, or nightclub, there are common factors. In each of these a dance contains an idea or concept of some kind; it probably has music, costumes, scenery, lighting and — it must have an audience. The differences are in the manner of presentation. A performance in a theatre has an audience out front which sees the dances from one line of vision. For example: You attend a Broadway show. The curtain goes up and before you is the stage. You view everything that goes on that evening from the point at which you are seated. You have one constant "front." In films, on the other hand, the "front" you are seeing rarely remains constant — a camera mounted on a boom can crane all over the performing area to look at the dance and show it to you from every conceivable angle.

If four cameras are working on the studio floor, the dances can be looked at from four or more angles, depending on the mobility of the cameras. Television also edits shots of dance; but since no film is involved in live shows like *Your Hit Parade*, and the dances come right from the studio floor to you in your home, the editing, although previously planned, is done "on the spot," while you are viewing the show. There is no re-check, no second chance. Combine the constant tension of creating

AWARD WINNER

the short, hectic life of a TV dance as described by DANCE Magazine's Award-winning Choreographer

a new show each week with the magic of live performance and you will understand some of the excitement inherent in working with television.

Come with me to a typical "rehearsal to air" schedule for a dance which is to be televised on the coming Saturday's program. On Monday, at a production meeting with producers, writers, director, conductor, and scenic and costume designers, there is a discussion of the entire program, including the dances. Then, each in his own department proceeds to carry out plans as sketched in this first meeting. On Tuesday, all special effects and props are arranged for. On Wednesday, at our first dance rehearsal, director Bill Colleran and I study the floor plan which shows us how much floor space is usable for this particular dance.

One point of view:

Having already determined the number of cameras available, we now set to work with the dancers. I say "we," for it is my experience that the director is as important as the choreographer in television dance, and that he can give it life or death. The way in which the director shows the dancing through his cameras, can reveal, or even enhance the choreographer's intention. Or, on the contrary, a director may become distracted by a whim or a pretty knee and pay no attention to the dance as the choreographer intended it. I consider myself very fortunate because the importance of integration of effort is understood on *Your Hit Parade* and, as a result, the director works with me and the dancers at every rehearsal.

As the dance gets sketched, the director and I discuss how it should be shot. If three cameras are to be available, should they be in a semi-circle, or side by side, or how? (Only one of these three camera views will be seen at any one moment on the television screen, of course, but that moment may be followed by a shot on the second or third camera.) Should the dance start on a close-

(over)

PHOTOS BY HERB FLATOW

Wednesday: *Rehearsal always starts with an explanation of what the dance is to be about and an examination of the floor plan. At left: Lenny Claret (who understudied Harold Lang in "Pal Joey"), Cynthia Scott (who was Cynthia Reisley when she was with Ballet Theatre), Virginia Conwell, (featured in "Look, Ma, I'm Dancin'," "Miss Liberty," and other B'way shows), Ruth Lawrence, formerly of New York City Ballet, Program Director Bill Colleran, Tom Hansen ("Kiss Me Kate," etc.), Choreographer Tony Charmoli and George Vasborg (Pajama Game," "Hazel Flagg," etc.). Center:* **Friday:** *Cleaning up a movement during rehearsal. At right:* **Saturday:** *Putting rehearsal work to test in the TV studio.*

Saturday: 9:00 *p.m., dress rehearsal: Above: Choreographer, Director and Cameraman #1 consult on a camera angle. Center: Charmoli and Colleran view the same moment on a monitor. Below: Last minute check-up and instructions in make-up room.*

up of a dancer or on a long shot, with the camera dollying in, or should the dancer move to the camera? The possibilities are many — the effect in every case is different.

Rhythm on the air:

Once the movements of the dance are outlined, we study the choreography in relation to the musical count, marking the measures of the dance to see on which beat we should cut to another camera for the best possible result. Just as the dance was choreographed to a specific bar count in the music, so all camera cuts on the show are done on a specific musical count, creating a solid rhythmic base for the entire program. I don't know if this idea is unique with this program, although I do not know of any other which uses it, but I do know that it is rare to have no arbitrary cutting in on a dance, and to work with camera men and directors who have sufficient knowledge of music to be able to function in this intelligent and rewarding fashion.

On Thursday morning I stage the numbers for the principals and the singers. Friday afternoon the dancers rehearse again and the dances are integrated into the whole show.

Space on the air:

Now that the dance has been set in the rehearsal studio, and there is accord as to which cameras should look where and when, we go to the TV studio on Saturday at 10:30 a.m. to see the dance on the cameras. The dancers mark slowly through the measures of the music, possibly eight bars at a time, to see if what was planned in theory works in action. If certain movements carry the dancer out of the range of the camera, marks are painted on the floor to indicate boundaries. These marks are made with paint or chalk, in either blue, yellow or red since all of these colors blend into the floor when they are televised. Unlike dancing on a proscenium stage where the giant arch is a frame of reference, dancing in a TV studio offers no guide to tell the dancer when he is leaving the camera frame. When the dancer is given a particular spot to reach with a specific movement, the camera position is correspondingly marked so that the dancer and camera will get together at the desired place and time. With this procedure we have had no dancer-camera collisions to date!

The dance, now "blocked" and noted for all the cameras involved, is run through several times to check sequences of shots so that when those are all put together, they represent a cohesive whole of intelligible choreography, for the indicated amount of time.

All together:

While we are working with the cameras, the scenic designer is checking to see that his scenic elements fit into the composed shots. The lighting director is checking with video engineers to be sure that enough light is being poured onto the set to give the best possible pictures for the desired mood. The technical director is practicing punching the buttons for the shots selected to go on the air. And the camera men on the studio floor are rehearsing the camera moves to be made during the dance.

On Saturday evening at 6:00, we add the orchestra and the costumes. This is dress rehearsal and again the dance is run through. Audio engineers check sound and the costume designer is watching to see that the colors of the costumes do not do strange things. White is a problem but we can use a good deal of it if we are careful not to have it close to the face, as white makes flesh go

(over)

very dark. This final run-through is the last opportunity to look at the completed dance before air time. The ideas projected at the Monday meeting have become realities. But with so many things that still might possibly go wrong during the show, every bit of the skill of all the professionals involved is needed.

Once during a performance I saw a dancer waiting to make an entrance. Two red lights appear on the front of each camera when that camera is registering on the TV screen. In this case there was a mis-cut and the red lights came on several bars too early. The dancer immediately started to improvise to cover up the error. After the performance I complimented him for his quick thinking. "But," he said, "I am so used to dancing when those red lights come on that if I'm crossing the street and the lights turn red, I dance!"

Saturday: 10:30 *p.m.*: *We're on the air . . . Two minutes later it's all over . . .*"

Performance:

At 10:30 we are on the air. The cue is given and the team goes into action. The orchestra strikes up; an assistant director beats time and counts the music; the director calls out the first camera cuts; the technical director punches the buttons; lighting and video men balance pictures; audio men balance sound; cameras start moving to their prescribed positions and flip to desired lenses. Stage managers keep the performing area clear; and then — the dancers, full of enthusiasm, perform.

And almost before you know it, it's all over . . .

THE END

what the Ford Foundation's Radio-TV Workshop has learned about presenting dance on its Award-winning series—a report by the Associate Producer

AWARD WINNER

THE DANCE ON "OMNIBUS"

BY PAUL FEIGAY

OMNIBUS had ballet shoes before it could walk. When its first season was only a gleam in the eye of its creator, Robert Saudek, plans had already been drawn to have ballet on the program. Finding the form and adapting it to fit the television needs was to be a slow, painstaking, but interesting process. In its three seasons in television, OMNIBUS has presented to its enormous audience everything from original filmed ballets to revivals from the standard repertoire. It has utilized individual dancers from the field and the services of the major dance organizations of the U. S. It could write a book about which ballets "go" and which refuse to get off the ground.

In its first season, six ballets were filmed abroad by the creator of the great ballet film, *Ballerina*, Jean Benoit-Levy. These were all originals with important continental dancers and new scores. We found, however, that our filmed ballets lost something because of the audience's lack of familiarity with subject and with dancers. We therefore decided that wherever possible ballets should be "live."

Rodeo was the first live ballet OMNIBUS presented. The aim was to take a standard work and re-mold it within the limitations of television, namely, the seeming lack of space — the small screen — and for all practical purposes — the lack of color. Agnes DeMille approached the task with imagination, and after getting the company into good shape, she began as though she were creating a new work for television. She had that lovely wisp of a story which has been the solid backbone of the work since its inception, a brilliant cast and a magical score by Aaron Copeland. In a discussion with the TV director, she immediately realized that the time concept in television is a different one from the theatre, so that elongated passages of dance which held a captive audience in the theatre merely served to weaken the main story-line and therefore lessen the impact of the already proven work. From experience we knew that the thirty-five minute work had to be cut to about twenty and still retain the choreographic design and the story.

Under Miss DeMille's watchful eye, new sets were designed more in keeping with the ability of television to create vast space out of very little. Miss DeMille began to think of herself as a camera, and suddenly began to see that although there were distinct limitations of space, there was an added dimension which the camera could supply. This was, that the camera could get close to the dancers and they became people in a story, more actor-dancers, less ballet dancers. Jenny Workman tore your heart out with her problem. John Kriza was everyone's hero. The audience danced with the actors and at the end was projected into the successful conclusion of the love story which Miss DeMille so craftily had invented. Now that we look at it, *Rodeo* was an easy one to do. Later that season we presented William Dollar's *Five Gifts*, José Greco and Company, Ballet Theatre's *Three Virgins and a Devil* and Ballet Russe's *Gaité Parisienne*.

In its second year, OMNIBUS presented the Destiné Company, Kabuki Dancers, José Limon's *The*

Paul Feigay, well-known as a theatrical producer ("Rosalinda," "On the Town," "Billion Dollar Baby") before he joined the Ford Foundation TV-Radio Workshop, had also been closely connected with a number of ballet companies, and brought a wealth of dance knowledge and enthusiasm to "Omnibus." The over-all Director of the Workshop's activities is Robert Saudek.

Moor's Pavane, Eugene Loring's *Billy the Kid* and a new work which started with the Television Workshop and has since come into the repertoire of Ballet Theatre, *Capital of the World*.

The Moor's Pavane was a brilliant success. In it, as most dance fans will remember, Mr. Limon has created in a small space with four people a synthesis of *Othello*. Over a brilliant score by Purcell and magnificent costumes, the dancers tell with intense conviction, the Moor's story. The emotional concept is enormous but the space used is small. This fit perfectly into the so-often maligned small window of television. Because we lacked color (the brilliant yellow, red, blue and white of the costumes), we added some of Shakespeare's words over certain of the scenes — spoken in the distance, as if in a memory, by excellent actors. This helped to give a thin but strong story-line to an abstract design. It is the one dance work not in classic ballet form that most of our viewers remember. This again had to be remolded into the time-concept that television seems to have created because of the ever-present possibility of the audience being about to go out for a beer or the front door ringing and a neighbor dropping in.

Billy the Kid by Eugene Loring seemed a natural for television. Again a score by Copeland, an abstract but not too abstract story-line for a real character, Billy, and a company, Ballet Theatre, which loved doing it. *Billy* in the theatre uses very little scenery, and the audience accepts the grown Billy as a child because he acts like one. In television, it just didn't work. We got a child-dancer to play the young Billy in the early section of the work so that when his mother died, we saw him planning his revenge. Through the magic and flexibility of the television camera, the grown Billy was able to make his first entrance behind the boy. There was no doubt in anyone's mind that the Kid

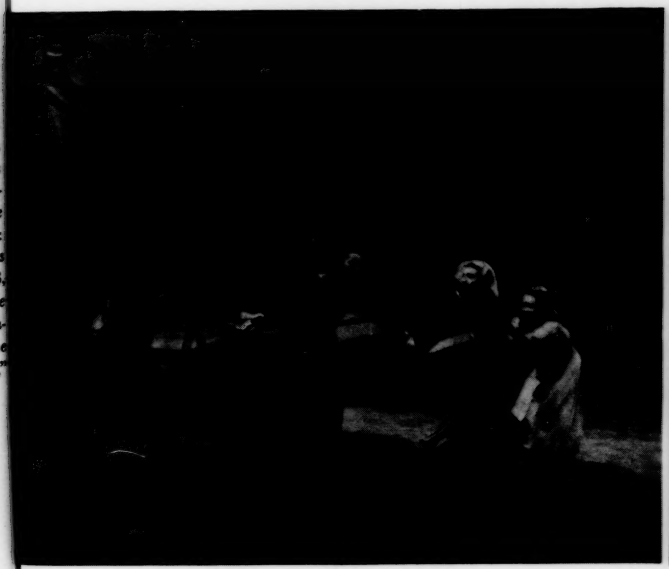
Peter Basch

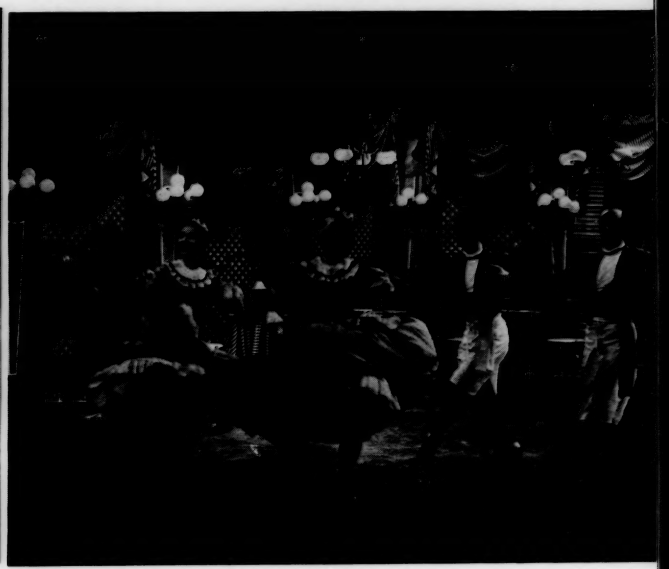
At left: Rehearsal photo of members of the N.Y.C. Ballet's presentation of "The Five Gifts" on Omnibus March 1, 1953. L. to R.: Todd Bolender, Melissa Hayden, Yvonne Mounsey, Patricia Wilde. At right: The Maidens in "Three Maidens and a Devil," March 22, 1953, were Lucia Chase, Agnes De Mille and Janet Reed. At right: A high-stepping moment from Ballet Russe de Monte Carlo's "Gaité Parisienne," April 26, 1953.

had projected himself into the future, and the events which followed were clear to everyone.

I suppose clarity is the most important thing to aim for in television ballet. Even if there is no story the patterns should be direct. We discovered this after putting together all of *Billy the Kid*, giving its indications of locale, creating an enormous prairie for the settlers to come over for the opening and closing sections. It struck us that here was a ballet about a real guy who had become a legend, real fist-fights, real battles, all taking place in an abstract mood with imagined guns, on horses made of air, on saddles made of imagination, under sunlight, moonlight, out of Mr. Loring's top drawer. It seemed natural to have Mr. Loring tell us how he conceived the work. This story became the narration, so that as he unfolded the process with which he began to create the characters, story and choreography, we saw the work performed. He identified the people for us, the locales, and most of all, the philosophy which has made the ballet a success. When it was over, the audience had taken part in a truly magnificent experience.

All our ballets have not been successes. As an experiment, the Workshop wanted to put on an original ballet based on an Ernest Hemingway story, *The Capital of the World*. The whole program that week was devoted to the idea that an artist could use the same source of inspiration but present the theme in a different way, a way unique to him. We had made a dramatization of this lovely story to be done as a play. What we wanted to do was follow it with a ballet version of the same idea. We commissioned Eugene Loring to create this work and chose the Ballet Theatre as the group to appear in it. *Capital of the World* was not a success as a ballet on television, although the program was well received. Loring, unconsciously (over)





Roy Stevens

Roy Stevens

thinking ahead in terms of the theatre repertoire, into which the work would have to pass after the one showing on television, thought in a proscenium-arch fashion. This was actually proved by the fact that the work, when transferred to the Metropolitan Opera House stage without any changes, had extra lift and dimension. It has since become part of the touring repertoire of Ballet Theatre, and from the many reviews sent to us, continues to be a success. Had it been conceived in TV terms, this could not have been possible.

The wonder of television can make a fair theatre piece such as William Dollar's *The Five Gifts* into a magical one. We still feel the thrilling moment (generally lost to the theatre audience) when the last gift is given, the gift of old-age, and the camera is focused on that bent old man in the center.

The TV Workshop's junior show, EXCURSION, did a survey of the dance with Walter Terry and Gene Nelson acting as guides. This year we hope to do an expanded version on OMNIBUS with Gene Kelly or Jerry Robbins leading us through dance

(*continued on page* 83)

Roy Stevens

Roy Stevens

Fred Fehl

Roy Stevens

Opposite page: Above: Ballet Theatre's "Billy, the Kid," Nov. 8, 1953. Below: José Limon & Co. in "The Moor's Pavane," Nov. 15, 1953.

Above: Scene from "Capital of the World," commissioned by Omnibus from Ballet Theatre. Upper right: Candid photo taken during rehearsal of the same ballet, showing Choreographer Eugene Loring directing Roy Fitzell. Lower right: Members of the Azuma Kabuki Co., Feb. 14, 1954.

AWARD WINNER

how an Award-winning Producer brings good taste in dance to a mass audience

CONVERSATION WITH MAX LIEBMAN

BY DORIS HERING

The "Ziegfeld of television" — the man whose program, *Your Show of Shows*, won more top awards than any other television production — waited for us in his office. He had set a casual stage for our encounter — one calculated to put us both at ease. He was trying out a new phonograph, and so we began by discussing its merits.

But the conversation quickly drifted to dance. For at that particular moment, Max Liebman happened to be concerned about a specific program. And so he used us as a sort of sounding board to clarify his ideas and to give us some insight into the kinds of outside pressure that are placed upon a producer, even one like himself who in staging this year's *Spectaculars* for NBC-TV, controls in the neighborhood of $150,000 (exclusive of time) per show and has the authority to hire the country's most expensive talents.

In appearance, Max Liebman certainly is not the Hollywood cliché of the "Big Producer." He is a rather gentle little man with gray-brown hair and steady brown eyes circled with fatigue lines that give him the air of a tired pixie. He speaks softly but without hesitation.

The work that was uppermost in his mind was the Lew Christensen—Virgil Thomson ballet, *Filling Station*, which Liebman had presented with its New York City Ballet cast on his *Spectacular* of October 10, 1954. Reaction to the work was extremely contradictory. The newspaper critics were adverse to his using a ready-made ballet on the program. The audience ratings indicated that many viewers were lost when the ballet came on; the sponsors complained and said, "no more ballet!" How was he to be guided for the future?

As he spoke with us, elements of his vast experience began coming to his aid. He reflected that people accept almost any type of subject matter if they have something familiar to begin with. "Perhaps it was the unfamiliar music that set up an initial barrier," he mused.

Then, too, Liebman decided, a television audience, which does not see much ballet, somehow thinks of it as symbolic of an ideal world. They prefer works like *Les Sylphides* or *Sleeping Beauty* because they are so completely escapist. He decided that many viewers must have felt uncomfortable about seeing the cartoon-realism of *Filling Station* — of seeing people doing ballet technique in overalls and knickers, instead of tutus and tights.

As he arrived at this conclusion, Max Liebman's face brightened, for it did not eliminate the possibility of using ballet on his programs. It just indicated a shift in approach. With Liebman, the old axiom, "Give the people what they want," is never used as an excuse for bad taste. He has a firm conviction that people always want the best. But their resistance to the unfamiliar must be broken down gradually.

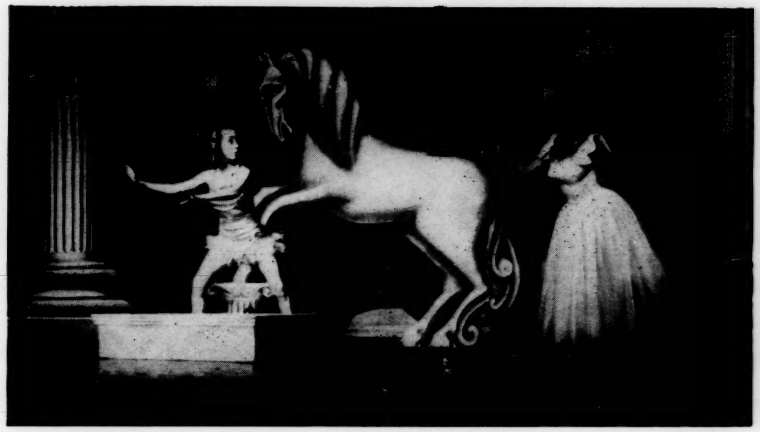
He cited as his favorite example of breaking down audience resistance, the pattern that was established on *Your Show of Shows*, which was on

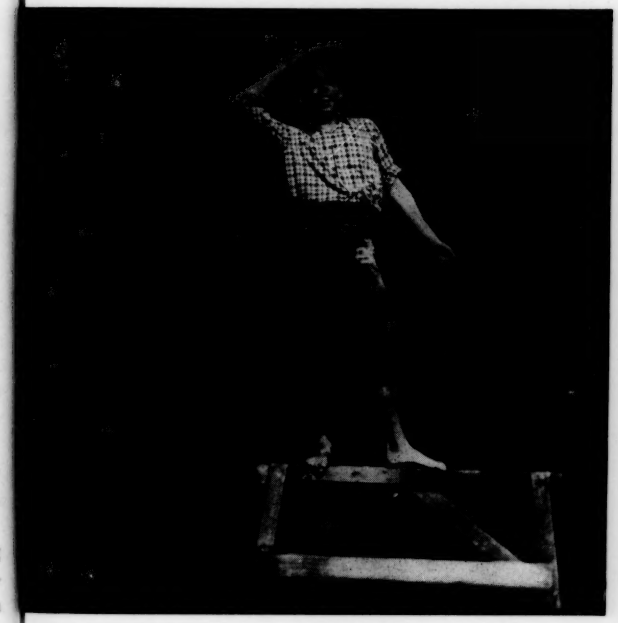
(*continued on page* 30)

Max Liebman began his television career in January, 1949, with "The Admiral Revue," a variety program which became "Your Show of Shows" the following year. During its first seasons, "Your Show of Shows" (which Liebman produced, directed, and owned) ran for 39 consecutive weeks every year.

This year Liebman is again creating a television innovation with his Sunday night "Spectaculars" on NBC-TV. The Specs feature original musical plays, variety programs, and well-known operettas — all in color.

AT CAMP TAMIMENT: 1932–1947





Above: Imogene Coca and Ruthanna Boris in one of the ballet burlesques that later made their way onto Liebman's television show. Lower left: Adolescent Jerome Robbins did his first choreography for Liebman's productions at Tamiment. Lower right: Serious modern dance works were part of Tamiment summer fare.

photos courtesy Camp Tamiment

Max Liebman's comment, "If it moves, it's Starbuck's problem," indicates the authority he accorded James Starbuck, choreographer for "Your Show of Shows," whose corps is shown in dress rehearsal.

Dancer-under-the-skin Imogene Coca in "Swan Lake," ballet satire reminiscent of the early Tamiment days. As Coca-Odile she is partnered by Prince James Starbuck.

Art Selby

NBC-TV for four years. As audiences became accustomed to this revue-type show, which featured the comedians, Sid Caesar and Imogene Coca, they got to know that the dancing interludes would be followed by more comedy skits. And so they patiently sat through the dances, which were group works devised by the show's choreographer, James Starbuck, or smaller works by the Hamilton Trio, Mata and Hari, Bambi Linn and Rod Alexander, Nelle Fisher and Jerry Ross, or special guest stars like Alicia Markova, Maria Tallchief, Frederic Franklin, Mara, Beatrice Seckler, and Teresita Osta.

After a while, the viewers discovered that they really liked the dancing. It was meaningful in its own right. But even in an ideal situation like this, Liebman did not rely alone on the captive audience technique. He brought his many years of showmanship in play by insisting that some ninety-per cent of the dances presented on his programs be specially choreographed, rather than brought over from another medium. Here again he fell to musing about his recent excursion with *Filling Station* and offered the thought that perhaps its not being choreographed especially for television had something to do with its apparent non-success.

One more of the many things that Max Liebman has learned in offering dance to a television audience is to avoid soloists. The reason is quite simple. The viewer likes to have a sense of participation or identification. When he watches two or

"YOUR SHOW OF SHOWS:" 1950–1954

Left and below: Ruth Mata and Eugene Hari in "Carnegie Hall," favorite dance satire of "Your Show of Shows" viewers. Right: The Hamilton Trio (Gloria Stevens, Bob Hamilton, Pat Horn) who developed from hoofers to "idea dancers" under Liebman's tutelage. Below left: Choreographer James Starbuck rehearses with ballerina Alicia Markova, a frequent guest on "Your Show of Shows."

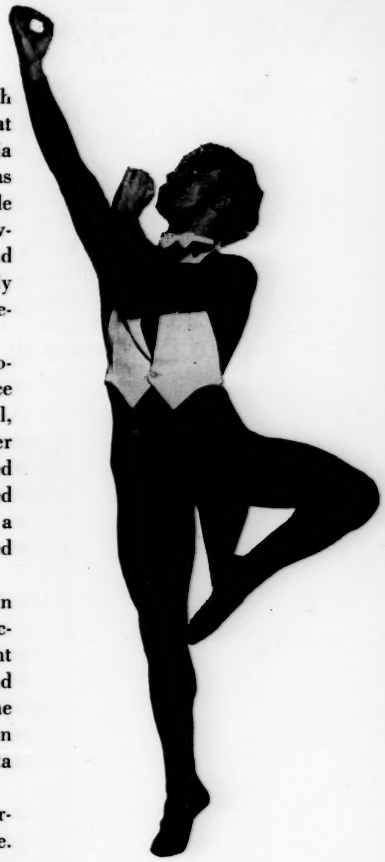
more dancers, there is a dramatic situation with which he can identify. The only exception that Liebman has ever made was in presenting Alicia Markova in her *Dying Swan* solo. And there was a sound reason. He realized that for most people today, Markova is the incarnation of Anna Pavlova, whose name means ballet to everyone. And so in presenting Markova in the dance eternally associated with Pavlova's name, he was again presenting fine dance with a thread of familiarity.

Why does Max Liebman, more than most producers, maintain a generous proportion of dance on his television programs? It's perfectly natural, he admits shyly, for he would like nothing better than to be a ballet dancer himself. And he assured us that in rehearsal he often executes a well placed leap. We can well believe this, for in describing a fine point of camera technique to us, he moved accurately and expressively.

Mr. Liebman's wife is also keenly interested in dance. And so they see most new ballet productions. They also keep track of dancers who might fit into Liebman's television format. He found Bambi Linn and Rod Alexander dancing at the Persian Room of the Hotel Plaza; the Hamilton Trio dancing in a Boston night club; and Mata and Hari in a concert.

In years gone by the training ground for performers was the stock company or vaudeville. These are no more. And in their place have grown resident theatres in adult camps. Some of these

(*over*)



Maurice Seymour

"SPECTACULARS:" 1954

Left: French dancer, Renée Jeanmaire in a Max Liebman "Spectacular" designed especially for her. Called "The Follies of Suzy," it was directed by Liebman and choreographed by Rod Alexander. Below: Bambi Linn and Rod Alexander, whose original and often poignant dances were featured on "Your Show of Shows" and are now on the "Spectaculars." Alexander has also become choreographer for the "Spectaculars."

are highly informal, almost to the point of being rough and tumble. Others, like Tamiment in the Poconos, attempt some sort of organized revue each week. For fifteen years, beginning in 1932, Max Liebman was producer and director of the weekly shows at Tamiment. He wrote skits, thought of themes, engaged comedians and dancers ("Tamiment was known as the wayward dancers' home," says Liebman), and gave young artists a chance to develop their talents. He even performed occasionally himself.

One of Liebman's Tamiment protégés was a frail, buck-toothed little kid who began dancing at Tamiment at the age of fifteen. For seven summers he returned, dancing first in groups, then as a soloist, then with a partner, and finally doing his first choreography. He was Jerome Robbins.

As a result of the Tamiment days, Max Liebman built up what he likes to refer to as his "trunk." It is a file of skits, monologues, and themes for revues. Much of this material has since found its way onto his television shows.

For example, the amusing ballet-burlesques like *Afternoon of a Faun* and *Swan Lake* that Imogene Coca did on *Your Shows of Shows* were first done by Miss Coca at Tamiment. So, too, were her tramp routine and some of her flapper satires.

Mata and Hari developed much of their comic material at Tamiment. Modern dancers Dorothy Bird, Lee Sherman (who was later choreographer of *Make Mine Manhattan*, a show that Liebman helped to write), William Bales, and Anita Alvarez were Tamiment regulars, as was ballet dancer Ruthanna Boris.

At Tamiment, Liebman learned the process of working for a weekly deadline, something which has stood him in good stead in television. He also learned not to feel a sense of let-down because

(*continued on page* 84)

Jac Venza joined "Adventure" as Designer, became its Art Director and then Assoc. Producer. He is responsible for answering the question, "What do we **look** at for a half-hour?" The program, currently produced by Robert Northshield, was initiated and developed with Perry Wolff at the helm. The results were of such interest that Mr. Wolff was invited by the State Dep't. to represent U.S. television at the UNESCO Int'l TV Conference in London last summer. Mel Ferber is Director of the program.

Associate Producer of "Adventure" tells how the Museum of Natural History's Award-winning Program explores new ways of using dance

AWARD WINNER

ADVENTURE

BY JAC VENZA

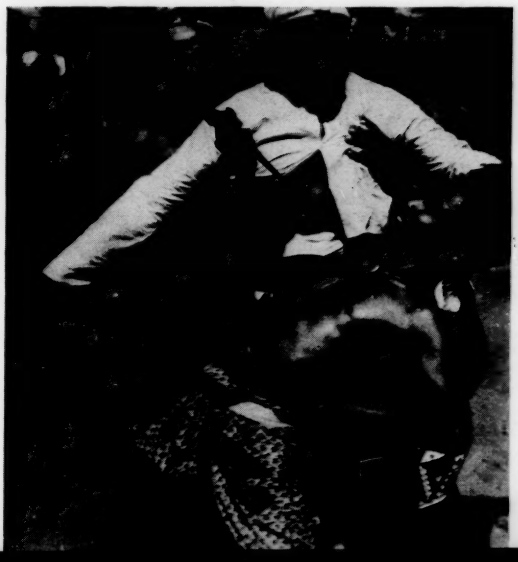
"On your show," a dancer complained one night, "I'm always a shadow of a wild man — a black-hooded shape crawling on a map, or a chromosome called X." True, none of these has, in the past, been considered usual roles for a dancer, but then, dance has played an unusual role on *Adventure*.

Adventure is a cooperative effort of the CBS Public Affairs Department and the American Museum of Natural History. It was meant to be an experimental and educational contribution to television, paralleling the purpose and meaning of all those sciences included in the phrase "natural history." But there was more drama to be found inherent in the work of the scientists at the Museum of Natural History than of any dramatic fiction show to date.

It would, for instance, have surprised all of us two years ago, when *Adventure* was being prepared, to know that more than one-third of our shows would include some kind of dance. At this writing seventy-six shows have been televised and twenty-eight included dance, and in the course of it, quite undeliberately, both we and our audiences have been carried along to accepting dance, more and more, not only for illustration purposes, but also for communicating that which goes beyond literal description.

Working with an unusually flexible format, we have tried to capture the drama of our material, whether it be birds, paleontology, climate, minerology, or genetics, using the esthetic values of the theatre arts to help us reveal the exciting realities. The varied interest and diverse experience of television audiences required a visualization that could make contact regardless of intellectual backgrounds. Dance, dealing in symbols, can be interpreted on many different levels, so perhaps it was

"After only three weeks on the air we made our first acquaintance with dance . . . it was shocking to see the twisted, writhing contortions of the dancers in Margaret Mead's 'Dance and Trance in Bali'."



a natural answer to our needs. In our experiments with it we have constantly tried new forms. Sometimes we have been successful, sometimes not.

DANCE IN ITS CULTURE

Actually it was after only three weeks on the air that we made our first acquaintance with dance. They were extraordinary dances, brought to us by an extraordinary person in the field of anthropology, Dr. Margaret Mead. Years before, she had shot motion picture films of the trance dance of Bali. They weren't made as entertainment but as a serious study of mass schizophrenia deeply rooted in the philosophy of the Balinese. To most of us who had seen only the tinkling doll-like movements of Balinese dance, it was shocking to see the twisted, writhing contortions of the dancers in trance.

We soon found that today any anthropologist recording cultures at close range uses a film camera, and there is nothing more seductive to a camera enthusiast than a dancer. With film we have been able to look at a kaleidoscope of cultures in every part of the world. Whenever and wherever we have tried to stop and magnify some aspect of a peoples' culture, dance seemed to play its part. We studied the white man's problem in bringing his medicine to the Navajo and Hopi of the Southwest and to the ancient tribes of the Belgian Congo. The Medicine Man in Arizona or on the Congo answers the white man with an ancient remedy, projected through traditional dances.

Dr. Harry Tschopik recorded the fast disappearing culture of the headhunters in Peru. He filmed dances no white man had ever seen before and, if his prediction is true, will never see again. Dr. Mead and James Michener, in their observations of the Pacific, showed how the vitality of the old island dances contrasted with the contemporary, "after the missionary," watered-down versions. Dr. Gilliard, an ornothologist, while in New Guinea hunting birds of paradise, bagged a prize catch when he turned his camera from his primary target to photograph a mass dance at a meeting of several cannibal tribes. These hundreds of dancers, dressed in fantastic, extravagant headdresses and costumes of bird-of-paradise feathers, lured this ornothologist to the heart of New Guinea. Our audience could see the dances with little danger of being eaten. Most of these films were made by or for scientists who were using cameras and tape recorders as tools for straightforward documentation. Many of our art dance film-makers could learn a lesson from them.

Ruth St. Denis and Isadora Duncan brought new esthetic conceptions to dance by their interest in ethnic dance sources. Through their interest in these traditions, philosophies and ceremonies, scientists have filmed and presented many new dance forms to observe, inspire and entertain. When the Balinese and Japanese companies were in this country recently, audiences saw these dances in the role of pure entertainment. *Adventure*, which integrates these performances into the culture and tradition from which they spring, attempts to enhance their emotional penetration.

DANCE AS ILLUSTRATION

All the dances mentioned were brought to us by the scientists; they were dances of purpose. In return, the dance we brought them served a need in telling their stories. For example, we had seen a film of an extraordinary primitive aboriginal tribe in Australia. But the drama of their story lay outside the footage at hand. Many scientists had agreed that the very first known species of man originated in the India-Java area at a time when Indonesia was a solid link with Australia.

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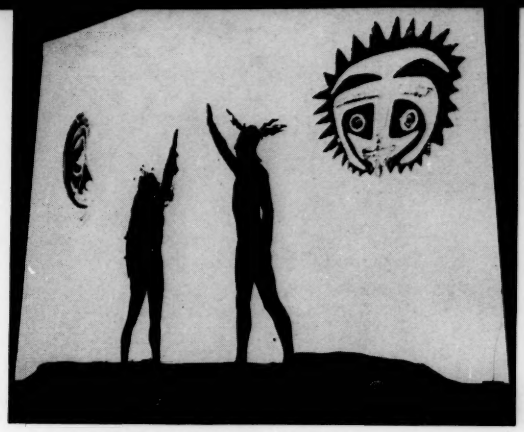
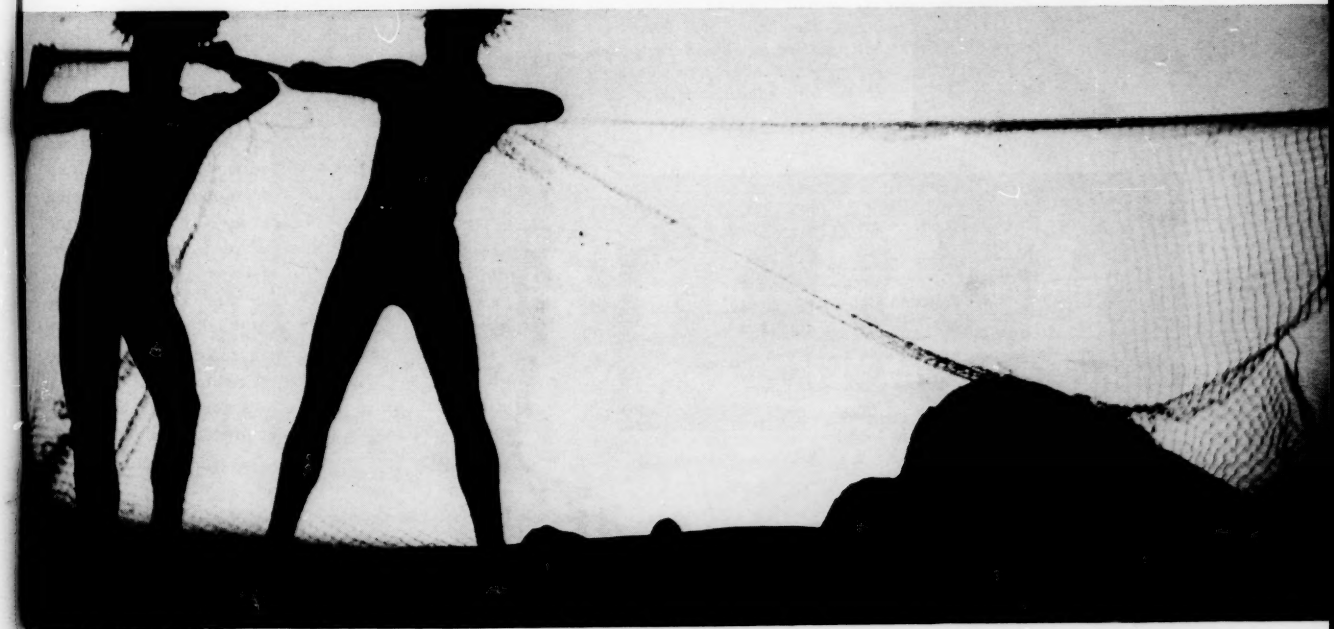


Opposite page, left: *"Shooting down from the grid, we saw the black shapes of dancers 'migrating' across the world."* . . . *Right*: *"Paul Curtis' American Mime Theatre worked with us in acting out realistic stories . . . against a screen."*

On this page: *"When James Michener told us several stories of the Pacific, we balanced a poetic creation-legend of the island of Mokil with a documentary film study . . . Against spoken verse, John Butler created an allegorical birth of the island world, using pure dance terminology."* *Above and right*: *Sequences with the Sun and the Moon. Below*: *Fishermen pull the Island of Mokil from the sea.*

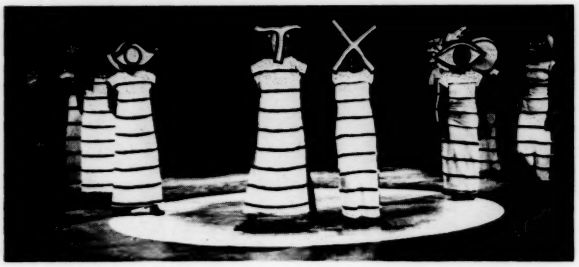
photos by Peter Basch



photos by Peter Basch

Above: Members of the staff of "Adventure" and choreographer John Butler have a conference.

"Again the problem requiring illustration was far from ordinary . . . It was a story of heredity. Certain set patterns occur during conception, when the chromosomes in the male sperm join the chromosomes in the female ovum. The hereditary possibilities in these random meetings of the chromosomes formed the basic pattern for John Butler's choreography . . . The tremendous response from educational institutions reassured us."



After thousands of years of migration and alteration, the racial species as we now know them, developed. Some people think less successful groups of those first men were pushed down into Australia where they were cut off from outside influences. These aboriginals have always been a geneological mystery because they bear traits of all three other racial groups, and might be nearest to what those original men looked like. On the floor of CBS's largest studio we painted a block-long map of the world. Shooting down from the grid, we saw the black shapes of dancers "migrating" across the world. The dances of the aborigines were probably more interesting to our "live" dancers than what they were called upon to do. However, by juxtapositioning this "live," abstract technique with the emotional realism of the film, we had a new form to experiment with further.

Since the direct focus of our show is trained on the work of our guest scientist, he is the logical one to lead us in and out of our story. In his performance, he speaks simply and directly and surely from his experience. Combining this directness with little dramatized sketches seemed ludicrous when straight historical story telling was needed. There was a problem in showing the Inca gold-treasure in the Museum collection. We had first to tell the story of the Spaniard's conquest, kidnap, and murder of the Inca emperor, Atahualpa. Since we had used rear screen slide projection often, we looked for a way to introduce movement along with it. The result was a shadow-play, using the silhouettes of dancers. It was an abstract technique for realistic story telling. Paul Curtis' American Mime Theatre seemed a perfect group to work with us on such a project. We have since done a number of shows acting out realistic stories by projecting dancers' movements against a screen. During those first shows, we experimented with the infinite possibilities of quick and mysterious "set changes" by simply changing or superimposing slides. Some-

(*continued on page* 79)

photos by Peter Basch

At left: "The dancers 'played' chords and melodies on a huge keyboard as we discussed the familiar eight-tone scale and the new sounds of half and quarter tones." Above: Samuel Barber was commissioned to write the music for a work using the ancient instruments found in the Museum's vaults. John Butler did the choreography for Mary Hinkson, Glen Tetley (above) and himself. The dance, called "Adventure," is scheduled to be included in future Butler concerts.

Tracing the line of dance action in TV's short history

TELEVISION IN RECENT YEARS

BY ANN BARZEL

It is not a very long time from the days of the five-inch dancer moving around in the one-camera studio to the today of the "spectacular," designed for a dozen dancers in color on a 27 inch screen. But television dance has come a long way in the past half dozen years.

Pioneer viewers (pre-war) can remember long rides to the experimental station on the outskirts of town just to see on a monitor the miracle of a dancer trying to fit a number into the tiny square in front of a static camera. A special and gruesome make-up was needed to make the face distinguishable from the decor.

Then came the postwar TV boom. You could go to the nearest tavern instead of to the broadcasting station (which had moved into town) and tarry over a lemonade to catch a glimpse of a dancer. Many a Third Avenue patron saw through a haze the Sylphides who were willing to dance gratis when the baseball games were over.

There was no inter-city cable and only local shows were available a limited number of hours a day. Most performers worked gratis on sustaining time. The smart boys and girls were giving their services so as to be in on the ground floor when the new form ripened. (The pay-off was that when sponsors did turn up they wanted big names and the experienced pioneers were often left high, dry and bitter.)

Among the early shows was a Ford Foundation-sponsored program of original ballets by Michael Kidd, Mary Jane Shea and others.

Dancers were the favored entertainers in early TV. Singers and comedians could be heard on radio. There was a realization that television required something completely visual. As five, seven and ten inch screens entered the homes of the nation and the coaxial cable carried programs across the country, there was a flurry in the entertainment field. The variety show with song, dance, comedy and skits multiplied on the air waves. Dancers swarmed to the television studios with bright ideas. Many youngsters were given chances to try their hands at choreography. Choreographers, directors, cameramen tinkered with the new medium trying out new ideas — lens effects, montages, multiple images, gimmicks.

By the early 1950s there were a score of shows emanating from New York and Chicago in which dance played a big part. There were *Cavalcade of Stars, 54th St. Revue, Front Row Center, The Morey Amsterdam Show, Givot Varieties, Versatile Varieties, Cavalcade of Bands, Music Room, The Ed Wynn Show, Music in Velvet, The Little Show, Toast of the Town, Show of Shows, Inside U.S.A., The Milton Berle Show, Garroway at Large, The Wayne King Show, The Fred Waring Show, Celebrity Time, Star Time, Four Star Revue, The Jack Carter Show, The Ken Murray Show, Stop the Music, Break the Bank, Your Hit Parade, What's My Name, This is Show Business, Holiday Inn, The Paul Whiteman Revue* and many more.

John Butler was choreographer of the *54th St. Revue,* Blair and Dean appeared regularly with Morey Amsterdam. Frank Westbrook made the dances for the *Paul Whiteman Revue* and June Graham and Donald Saddler brought sparkle and originality to *Holiday Hotel.* Dorothy Jarnac appeared with Garry Moore and Don Liberto and Kathryn Lee were on *Star Time.* Nana Gollner appeared on *The Red Skelton Show.* Lee Sherman was dance director for the *Milton Berle Show* and Roye Dodge made the dances for the popular Jack Carter program. Catherine Littlefield was choreographer for the *Four Star Revue.* Nadine Gae was with the *Fred Waring Show* and Zachary Solov, Peter Hamilton, Rod Alexander and Bob Herget appeared often with her. Later Marc Breaux became her frequent partner. Virginia Johnson was

choreographer for the *Ken Murray Show* and the June Taylor Dancers appeared at intervals with the *Cavalcade of Bands.*

Jack Haley had one of the liveliest shows on the air and a permanent fixture of the program was Bill Calahan, whose tap numbers on a platform became familiar and never dull—especially since they were excellently danced and enhanced by special effects.

The Ted Adolphus Dancers were regular features of the *Haley Show* and guest dancers appeared weekly including Eric Victor, Bettina Rosay, Harold Lang, Viola Essen, Beatrice Kraft, Betty Bruce, Janet Collins, Gemze de Lappe and Dean Crane and on and on.

One smart lad who had danced in Broadway shows got himself two programs. Tony Charmoli made the dances for both *Stop the Music* and *Your Hit Parade.* At first the more imaginative job was for *Stop the Music's* Variety Dancers, a talented group that listed Louise Ferrand, Marian Sanders, Jeanne Jones and Stanley Simmons.

Charmoli immediately manifested a talent for projecting mood. He was expert at creating an illusion of depth and distance. His *In the Still of the Night* and *Haunted Heart* still linger in memory. On *Your Hit Parade* Charmoli worked with the team of Bob Fosse and Marian Niles as well as with the group which included Virginia Conwell, Carmina Cansino and Nanon Millis.

Originating in Chicago was a casual style and a gay and original use of gimmicks that made of television a creative art form. The *Garroway-at-Large Show* included dances produced in a delightful manner. Edith Barstow was choreographer and the dancers were Charles Tate and Margaret Gibson, later replaced by Jimmy Russell and Aura Vinio. As the networks moved the show eastward the style was lost.

Ron Fletcher was choreographer for the *All Star Revue.* James Starbuck did some work on *Inside USA,* but his major chore was with Max Liebman, for whom he had worked in Camp Tamiment in Pennsylvania. Liebman had long favored dancers in the revues he had produced for the vacationers and he has shown a predilection for hiring the same people now that the jobs pay real money. Otto Ullbrecht and Meta Kranz, ex-Trudi Schoop dancers who had found a haven in Tamiment one summer, later blossomed out as Mata and Hari and became standard stars on Liebman's *Show of Shows.*

Starbuck had been with the Ballet Russe, and his group on the Liebman show always included a number of ballet company dancers — Margaret Banks, Pauline Goddard, Vida Brown, Wallace Siebert, Richard Reed, Boris Runanine and later Nina Popova, Helen Kramer, Shirley Eckl, Miriam DeMar, Robert Lindgren, Dick Beard. For a long time one of the most distinguished girls in the group was Marian Sanders, with her distinctive long, straight pony tail, beautiful legs and exciting dancing.

Starbuck's Ballet Russe background stood him in good stead in some of the excrutiatingly funny ballet parodies he made for Imogene Coca. *Swan Lake, Giselle, Scheherazade, Sylphides, Sleeping Beauty* (who kept falling asleep) all hewed to the authentic choreography. Coca's most hilarious ballet satire was *Afternoon of a Fawn,* in which she appeared with William Archibald (ex-Weidman dancer who later turned playwright and converted Henry James' *Turn of the Screw* into the successful *The Innocents.*)

Max Liebman's *Show of Shows,* which was retired last year, regularly showed dancers Mata and Hari, Nelle Fisher and Jerry Ross and the Hamilton Trio. In its last seasons Bambi Linn and Rod Alexander were headlined. This TV show had distinguished guest dancers Toumanova, Franklin, Tallchief, Anita Alvarez and Alicia Markova. The latter surprised her public by being an excellent mistress of ceremonies as well as a classical dancer. More recently, Rod Alexander, who with Bambi Linn forms one of the most delightful dance duos on the air, continues as the successful choreographer for the latest type of television fare — Liebman's *Spectaculars.*

The *Toast of the Town* has probably introduced more dancers to every town along the coaxial cable

(*continued on page* 62)

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman: Text by Saul Goodman

YURIKO

Born in San José, California, Yuriko is an American of Japanese descent. At the age of six, she took acrobatic lessons for one month until her mother, anxious for her daughter to have a professional career, enrolled Yuriko with a local ballet teacher. When she was nine, she went to Japan, where she continued her general education, and her dance classes. After a year of studying interpretive, ballet, and modern dancing at the school of Konami Ishii, she was invited to perform with her teacher's company. With it she toured Japan for three months each year with a program which usually consisted of about 20 semi-classical numbers. She continued this schedule until, at seventeen, she returned to Los Angeles and enrolled with Dorothy Lyndall for further classes in modern dance. She performed with Miss Lyndall's Junior Dance Company and made guest appearances at U.C.L.A. with the school's dance group.

During the war, she was interned in a relocation center near Phoenix, Arizona for one year. There, she taught ballet and modern dance to children from the ages of three to sixteen. She arranged and appeared in outdoor concerts with tickets selling for 5c each to very appreciative audiences. For this work, she was paid $19.00 per month by the government. She was delighted when the Phoenix High School invited her to perform in its auditorium. In September, 1943, she secured the government clearance necessary to leave Arizona, and bought a railroad ticket to New York.

In New York, her first concern was to inquire about dance classes. Quite by chance she met Martha Graham who, impressed by Yuriko, suggested that she study at the Graham School. Unable, for financial reasons, to manage it then, Yuriko worked as a seamstress and florist's assistant, taking lessons when she could. Three months later, in January, 1944, she was awarded a scholarship to study at the Graham School. After a short period, she started to learn the repertoire, and was soon dancing in performances with the Graham Company. The group performed that summer at Bennington College and in the fall, Yuriko danced her first role in a new work, *Appalachian Spring*.

In 1946, she was an Audition Winner at the 92nd St. "Y". She gave a concert of ten solo numbers there and later at the Needle Trades High School. She taught classes and continued her concert work and in 1955 was cast in *The King and I*. Under the expert direction of Jerome Robbins, she added her particular talent and charm to the show's outstanding ballet *The Small House of Uncle Thomas* — an oriental version of *Uncle Tom's Cabin*. She considers her three years with this show a very valuable experience. In February, 1954, she went to London with the Graham Co., and toured England and the Continent for four and a half months. When she returned home in July, she taught and performed at the New London Dance Festival.

Earlier this winter, Yuriko appeared off-Broadway in Sophie Maslow's choreography for the folk musical *Sandhog*, and in recent months has been dancing in John Butler's choreography on television's *Adventure* and *Omnibus* programs. She continues to take classes in both modern and ballet. Her ambitions are to improve her dancing and to raise young daughter Susan successfully.

Richard Thomas, Jr.

BALLET BABY

PHOTOS AND TEXT BY ANN ZANE

1. *"When you're a swan, does the crown hurt your head?" asks Richard in a backstage dressing room.*

2. Dinnertime at home — in a garden apartment near New York's Central Park. Between seasons, the family often visit the grandparents' farm in Kentucky. "Here Richard runs wild with his many small cousins and gets real babyish," reports Thomas, Sr. Father planned to study medicine, switched to ballet during college. Parents met when dancing with Alicia Alonso's company in South America.

3. Richard enjoys the crunch of the rosin box with his mother. It's fun, like ballet, but music is more important. "That's God talking," he says, when listening to Tschaikowsky.

4. "Under the bridge," shouts Richard. He joins his parents for a moment of fun after a practice session at the School of American Ballet. Left is Jean Gavin, another member of the Center's corps de ballet.

An unrecorded associate of New York's City Center Ballet is three-year-old Richard Thomas, Jr. Almost since his birth, his parents, Barbara Fallis and Richard Thomas, members of the company, have included him in their professional life. This means that Richard goes where they go — to rehearsals, performance and practice sessions. They find they are happier when together.

During the company's run, including the current one at the City Center, he can be found watching the stage, perched atop a high stool in the wings. He has learned perfect back-stage manners and is a favorite with the entire company.

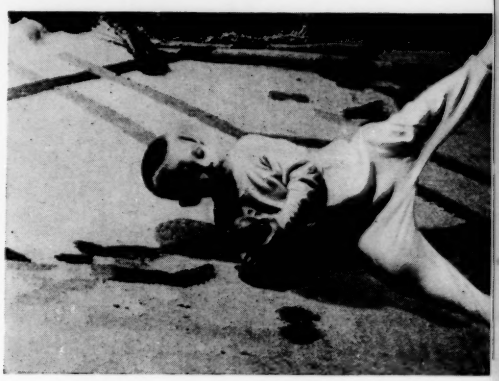
Richard is a happy, imaginative child. He sees and enjoys his ballet parents more often than most children of working couples. And this spring, he will travel with them and the company throughout Europe, on the heralded tour that starts with a week at the Paris Opera. We think Richard will enjoy that, too. *(over)*

5. *Naptime during matinee days in the men's wardrobe room includes Diana, the family Dane.*

6. *A favorite question: "Who are you going to be tonight, Daddy?"*

7. *"Where's your nose, Richard?" teases one of his many ballerina "mothers." Cavorting with Richard is a preferred backstage pastime. Richard also likes to feed his squirrels and play with his friends in Central Park.*

8. *The mysterious shapes of the Swan Lake costumes in the wardrobe room — a magical place before curtain time.*



9. *A ballet pose unconsciously creeps into Richard's playtime at home. "Now, I'm a kangaroo. See my pouch," he says.*

THE END

Celia Franca, Director of the National Ballet of Canada as Myrtha, Queen of the Wilis in "Giselle." The company, under the auspices of William Morris, is currently making a cross-country tour of the U.S. and appears at the B'klyn Academy of Music, March 13.

The Smiths

Kay Ambrose, author of this article, is Artistic Consultant of the National Ballet of Canada, as well as a famed British artist and author of such books as "Ballet Lovers Companion" and "Ballet Lovers Pocket Book." The National Ballet of Canada and the Royal Winnipeg Ballet (currently recouping after a disastrous fire that destroyed most of its effects) are Canada's foremost ballet organizations.

THE NATIONAL BALLET OF CANADA

BY KAY AMBROSE

The first thing that the theatrical-minded person discovers about Canada is that her audiences are not too easily impressed. The big cities have seen major ballet companies from abroad, and the smaller and more remote towns have seen ballet films and are not to be taken in by amateurish dance shows, even when these are accompanied by what a famous archeologist once called "copious libations of exuberant verbiage." Canadian audiences prove again that grim old rule — that although patriotic fervour may accomplish many excellent things it will not fill the commercial theatre unless flanked by first class entertainment value. The Canadian public is no different from any other in that it will donate generously and willingly to a patriotic cause; but it cannot stomach an evening of boredom at an entertainment with the sole consolation that it is Home Grown and Should Be Supported. It is an audience which demands the best, and the Canadian men and women who support ballet know of no reason why the best should not be provided.

The inspiration to organise The National Ballet of Canada germinated during the first Canadian visit in 1949, of Sadler's Wells, the major British company which has achieved world fame (in spite of difficulties in early years when the prejudice of British critics against British dancers did nothing to help their struggles!). Dame Ninette de Valois was approached and gave it as her opinion that a Canadian ballet company could succeed provided that it were national in character, with dancers drawn from right across the Dominion, and that it had the right direction. Through her the services of Celia Franca were enlisted, in the first instance to survey theatrical and talent potentialities in Canada; and in the second (subject to Miss Franca's pronouncement on the general position being favourable) to organise a ballet company. Miss Franca held forth conditional hope, and the plunge was taken. The persons responsible now form the nucleus of the governing Board of Directors which operates the company, and the young dancers — chosen by Celia Franca during her first coast-to-coast talent hunting tour — form the nucleus of the present company itself.

These, in brief, are the combined circumstances, inspirations and personnel which gave rise to the National Ballet of Canada; a company which, although only now entering its fourth year of existence, boasts an impressive and varied repertoire, its own galaxy of stars, an elegant corps de ballet and a highly satisfactory press-book.

Now this is no mean accomplishment, and in case anyone should think that because of the speed with which it has developed, the task has been easy, here are a few of the problems which faced the gallant originators of the National Ballet.

Problem #1 is simply stated. Just take a look at the map of Canada and imagine touring a full ballet company from Vancouver to Halifax. How does one pay the travelling expenses alone? Obviously this item could not be met by box-office takings alone, even by using the profits in the larger cities to defray the cost of visits to the smaller ones. To reduce the size of the company would be to defeat the main purpose of the enterprise. The problem was met with commendable strategy, and the National Ballet Guild of Canada was formed. It has members right across the Dominion and is always enrolling new ones, whose self-imposed task is to raise money for and promote interest in

(over)

Above: The Witch Boy and two Witches in "Barbara Allen;" Lower left: Lois Smith and David Adams in "Lilac Garden;" Lower right: Scene from "Afternoon of a Fawn."

the company to help with expenses and maintain it at a high standard. This object is carried out through the astonishing energy and devotion of countless local committees.

Problem #2 also took earnest consideration. Having arranged the tour and duly wangled the expenses, what was the company going to perform in? For it seemed that in the length and breadth of Canada there were only three cities with theatres which could expect to accomodate a full size touring show. It seems that many years ago there was a considerable touring circuit possible in Canada, which was then regularly frequented by American companies of some size. Came the depression, however, and with it a prolonged cessation of theatrical activity, with the result that Canadian citizens pulled down their theatres, or turned them into cinemas or markets, and live shows became a thing of the past. Since the visits of the National Ballet, at least three towns have announced their intention of building new theatres and — who knows? — that useful touring circuit may be humming again before too long, after 30 years or so of silence.

In the meantime, it doesn't take a professional theatre promoter to pinpoint the problems involved in the present situation. Not only does it mean that you have to have a company and productions which can expand and contract to suit a school auditorium, an opera-house or a vast sports arena; that you have to have a stage manager who combines the patience of a martyr with the ingenuity and adaptability of a more infernal character, but it also means that the simplest theatrical phenomena — operating a curtain, purchasing a stick of greasepaint, repairing equipment — is likely to be regarded as an unheard-of innovation by the local inhabitants, and probably almost impossible to achieve.

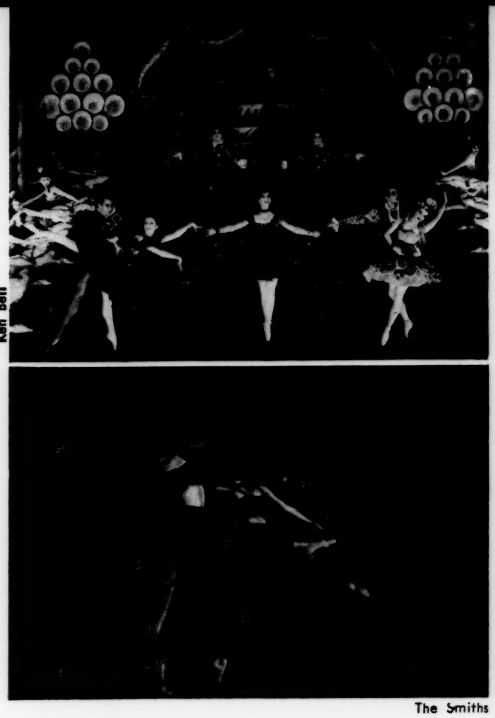
Another problem which is difficult to describe, difficult to solve, but which is again familiar to the theatrical promoter, is to be encountered in those towns where well-meaning "groups" have been "raising interest" in ballet by mounting amateur performances in professional guise. Townsfolk who have been subjected to these experiments will almost always prove to be extremely suspicious of ballet as an entertainment; whereas centres which have only seen school recitals, or no ballet at all, need no coaxing to become enthusiastic supporters.

Fortunately, however, real news needs no introduction anywhere, and the young company (the average age of its members is twenty) made news wherever it went. Canadian newspapers have been behind the company in a solid block right from the start, and their enthusiasm and assistance has been invaluable in establishing the real value of the National Ballet with the Canadian public. Two coast-to-coast Canadian tours have now been completed, the ballet company doing its best to visit and give performances in any town which wants to see it. Under the present system of operation, it is up to the town itself to "invite" a visit from the ballet, and — if the ugly geographical problem lifts its head — to defray some of the costs by local fund raising.

The National Ballet dancers are not snobs and they enjoy pioneering, especially as the most enthusiastic audiences are often to be found in comparatively remote industrial or agricultural centres where the citizens have no occasions to develop a prejudice, for example, against men dancing, and are quicker than the average big-town dweller to appreciate the precision, agility and hidden muscular control of the ballet dancer.

Having thus established itself in Canada, it was with some trepidation that the Canadian company surveyed its first visit to the States. Would their stars and productions appeal to American taste? Ted Shawn provided the first opportunity for a try-out, and about half the company visited Jacobs Pillow Dance Festival in the summer of 1953. They were accorded a warm welcome, and forthwith decided to extend their 1953-54 cross-Canada tour to include a section of the northern United States,

(over)



Ken Bell

The Smiths

Upper: *"Gala Performance" with Angelica Leigh, Lois Smith and Irene Apine as the Russian, Italian and French ballerinas. Below*: *The Slaves in the Polovetsian Dances from "Prince Igor."*

playing Buffalo, Detroit, Milwaukee, Minneapolis and Seattle. This time press notices ranged from warmth to raving acclaim, and the Canadian dancers enjoyed the responsive American audiences to the full. At the time of writing, the National Ballet has embarked on its 1954-55 tour which will begin in central Canada and include visits to Chicago, Detroit, Buffalo, Philadelphia, New Haven, Hartford, Brooklyn and Boston.

Having skated with some rapidity over the main achievements of the company, perhaps it would now be of interest to touch on some of the less material but probably more important aspects of the organization; for example, its general policy. This was principally to employ Canadian artists, who had hitherto been obliged to leave Canada to obtain professional employment, and through them to provide first class cultural entertainment for audiences at home and abroad. This may sound simple enough, but a little consideration will show how much faith the organisers of the ballet company reposed in the initial judgment of Celia Franca, on whose word that talent *did* exist and *could* be developed such astronomic sums of money were placed in jeopardy!

Celia Franca is an amazing personality and Canada is both lucky and shrewd to have secured her services and loyalty. A brilliant dancer in her own right, and an experienced producer and choreographer, she also possesses the power of leadership which makes her able to discharge the combined role of Artistic Director and première danseuse with absolute harmony. She is also capable of details which no ballerina is supposed to be unselfish enough to consider. She teaches her dancers those little subtleties of stagecraft which the veteran usually keeps secret, and lets the novice discover by bitter experience. Naturally, the dancers in her company can see themselves improving and this makes the strongest bond imaginable between them. Miss Franca also runs the National Ballet School in Toronto every summer and has the satisfaction of seeing the enrollment increase annually; it now draws students from as far afield as Bermuda.

But Celia Franca's prime satisfaction must be the company itself, with its stars and an increasing number of young soloists. Next to herself, there is no doubt that David Adams is at present the most sensational member of the company, being a broad-shouldered young man of six feet and great charm and versatility, who has such a fabulous power of elevation that people have not infrequently been found surreptitiously peering into his shoes "just to see if there were any springs . . ." Lois Smith, a long-limbed beauty from Vancouver, has had considerable personal success in the difficult role of Odette-Odile in the four acts of *Swan Lake,* partnered by David Adams; she also gives an outstanding performance as Caroline in Antony Tudor's *Lilac Garden.* Irene Apiné, a Canadian Latvian from Halifax, also performs Odette-Odile and has a nice collection of laurels for her interpretation of Swanhilda in *Coppélia;* in both these

ballets she is partnered by danseur noble Jury Gotshalks, who also makes a hit in the role of the lurid Preacher in *Barbara Allen.* Amongst the young soloists, particularly to be noted are Angela Leigh, Lillian Jarvis, and Colleen Kenney; Earl Kraul, Ray Moller and Grant Strate are also way up the ladder. Robert Ito is particularly notable for his performance of the bouffon's dance in *Nutcracker* which seems to leave the audience far more breathless than he is.

The company's repertoire is firmly based on the classical ballets, a selection from which are in the company's present touring repertoire. As produced by Miss Franca they are anything but stuffy, yet preserve those qualities which have made them endure and retain their appeal for so long. It was the success of the company's production of Act II of *Swan Lake* last season which encouraged them to produce this masterpiece in its entirety, with all four acts, for this year — a bold step which looks as though it will pay handsome dividends.

Contemporary classics are represented by Tudor's *Lilac Garden* (in which Celia Franca plays the part of the Other Woman, her original role with the celebrated Ballet Rambert when Tudor was a member of that company in England just before the war); *Gala Performance;* in addition *Offenbach in the Underworld,* Antony Tudor's latest production for the company, which contains the only really business-like *can can* I've ever seen on the stage, and is already a spectacular hit — and which, in keeping with most Tudor ballets, gives every member of the cast his or her special chance to shine. *Barbara Allen,* with a plot based on the old ballad, is an example of an all-Canadian ballet with choreography by Joey Harris and specially composed music by Louis Applebaum. The National Ballet's Musical Director is the talented young conductor, George Crum.

In conclusion, my own presence with the company is due to the fact that I visited Canada in 1950 to gain Celia Franca's assistance with a small technical book on ballet. I arrived just in time to see the first performance of the National Ballet. And who can resist an association, at its inception, with a concern which is obviously bound for a career of artistic importance? Not I, certainly. And when the Ballet Guild asked me to remain in Canada in an advisory capacity, I did so; and in the light of past experience — I have watched a large number of ballet companies grow from close quarters — I can safely affirm that the speed at which this young company has grown and developed is nothing short of miraculous; that there is nothing to indicate that they will not continue along the same lines; and that one may with impunity predict that they will reach international importance in a very short time. *THE END*

Below: Irene Apine, Jury Gotshalks and corps de ballet in "Swan Lake." Ken Bell

DANCE Magazine, in cooperation with the Dominican Republic was responsible for the January meeting at the Butler studio, of a group of ballroom dance teachers who studied the new dance craze, the Merengue. Taking notes are, front row John Lucchese, Alice Swanson, Harold Halliday, Josephine Butler; second row: Albert Butler, Don Byrnes, Thomas Riley, Augustus Weber and John Phillips.

THE MERENGUE

BY ALBERT AND JOSEPHINE BUTLER

Within recent months, a new phenomenon has been observed in some of the New York City dance spots frequented by ballroom dance's "avant garde." To the accompaniment of an unmistakable musical rhythm, with a haunting, lyric melody, couples move in a distinctive style, their somewhat staccato steps punctuated by an undulant hip movement marked by a slight inward dipping of one knee.

This is the *Merengue*, originally a folk dance of the Dominican Republic, which later became a dance of the salon there, and has long enjoyed popularity as the foremost social dance of that country. In recent years, with the upsurge in tourism, visitors to the Dominican Republic have increasingly fallen under the spell of the dance. While the *Merengue* has been taught and danced sporadically in New York for some years — indeed ever since the West Indian rhythms gained such favor — it is only recently that a definite trend has appeared toward popular acceptance of the *Merengue* as a part of our social dance repertory.

There are many legends surrounding the origin of the *Merengue*. The most poignant perhaps, tells of the hero of a century and a half ago who returned to his native province with a wounded leg from an island war. There was a feast in his honor, and as the warrior joined in the dancing, he moved with a limp — and so, with exquisite courtesy, his compatriots modelled their movements upon his — and so the *Merengue* was born.

With its basic musical rhythm and characteristic dance style, the *Merengue* possesses the elements requisite for a lasting social dance. Because of the potential importance of the *Merengue* in our social dance repertory, and in the interests of presenting a unified version for teaching purposes, it was our privilege to invite several leading New York City ballroom dance technicians to observe a demonstration of *Merengue* by native Dominican couples. These teachers have been teaching *Merengue* for some time past — having sensed the possibilities of this Caribbean rhythm. The basic steps and variations which are presented here — as a basic teaching version — are a concerted opinion of this technical committee, members of which include Don Byrnes, John Lucchese, John Phillips, Thomas Riley and Augustus Weber.

The *Merengue* has often been referred to as the Dominican One Step. It also could be described as a Rumba Paso Doble. However, with its characteristic spot turns and hip controlled steps, the *Merengue* must be regarded as a spot dance, in contrast to the round-the-room travel action of the One Step or Paso Doble.

The consistently alternating steps of the *Merengue* are taken on the two evenly timed beats of the 2/4 measure. A hip undulation, comparable to Rumba, dominates each change of weight. Although the musical timing is even, the percussive accent is heavier on the first beat than the second. The Rumba body action, in following this accent, makes the first step (man's left foot — lady's right foot) the main travel step, followed — on the second beat — by an inward bent knee drag. This lame-legged effect, while characteristic, is often unnecessarily exaggerated. While in 2/4 time, typical *Merengue* music — lyrically and dancewise — usually spans two and four measure phrases. Thus step patterns fit naturally into sequences of four or eight counts.

In response to the already considerable demand, many excellent records are available in 45's, 78's and L P's. Victor and Ansonia are especially well stocked.

Merengue records are almost identical in style and tempo. The following records are listed because they are good on both sides for teaching and dancing and should prove most satisfactory.

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Que Merengue	23-6415	Damiron
Compadre Pedro Juan	23-6415	Damiron
Te Lo Dije	23-6546	Brunito
Precaution	23-6546	Brunito
Merengue Nacional	23-6515	Brunito
Si Lola Me Da La Nena	23-6515	Brunito
Dorotea	23-6545	Brunito
El Conquistador	23-6545	Brunito

ANSONIA

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A Lo Oscuro		Viloria
Recuerdos de Infancia (Part 1)	5467	Valladares
Recuerdos de Infancia (Part 2)	5467	Valladares
Loreta	5286	Viloria
Vete Lejos	5286	Viloria
El Jarro Pichao	5322	Viloria
Hatillo de Palma	5322	Viloria
Yo Baila con Josephina	5314	Viloria
Dora	5314	Viloria
Amorios	5310	Viloria
Mi Carino	5310	Viloria
Eroina	5323	Viloria

(continued on next page)

The Merengue Basic Side Step. The soft knee action is typical of the Merengue style.

Turnaway Position in Merengue Promenade

photos by Walter E. Owen

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(*continued from page* 53)

FIG. I — BASIC SIDE STEP
(no diagram)

Ct			
1	L	F	Swd
2	R	F	Draws to L F
			Repeat to Ct 8

FIG. II — MERENGUE PROMENADE ROCK
(no diagram)

Illustration 3 shows turnaway position at Ct 5

1	L	F	Swd
2	R	F	Crosses through — Lady same
3	L	F	Swd
4	R	F	Twd L F (not closing) with Merengue hip rock to R F in place
5	L	F	Close to — slightly behind R F in turnaway pos (Lady same with R F)
6			Change weight to R F — in place
7	L	F	Swd — as at Ct 3
8	R	F	Twd L F (not closing) with Merengue hip rock to R F in place — same as Ct 4
			Repeat

FIG. III — BASIC LEFT TURN
(Diagram A)

1	L	F	Fwd — turning Lt
2	R	F	Slightly Fwd — turning Lt
3	L	F	Swd
4	R	F	Draws inward Twd L F

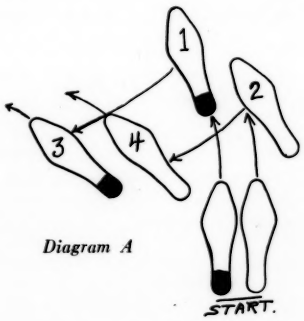


Diagram A

FIG. IV — RIGHT SPOT TURN
(Diagram B)

Ct			
1	L	F	Swd
2	R	F	Draws inward slightly — turning Rt
3	L	F	Fwd on circle
4	R	F	Draws inward — turning Rt
5	L	F	Fwd on circle
6	R	F	Draws inward — turning Rt
7	L	F	Fwd on circle
8	R	F	Closes to L F

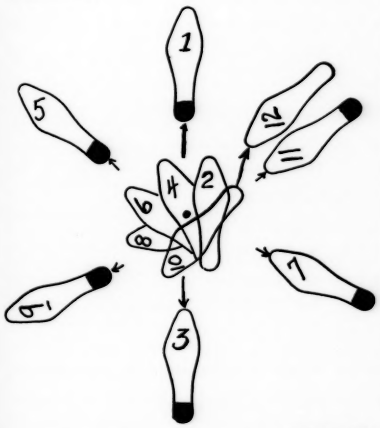
Spot turn can be continued ad-lib — closing on any 4 or 8 count

Diagram B

FIG. V — THE PINWHEEL
(Diagram C)

1	L F	Fwd	
2		Balance Bwd to R F	
3	L F	Bwd	
4		Balance Fwd to R F — turning Lt	
5	L F	Fwd	
6		Balance Bwd to R F — turning Lt	
7	L F	Bwd	
8		Balance Fwd to R F — turning Lt	
9	L F	Fwd	
10		Balance Bwd to R F — turning Lt	
11	L F	Bwd	
12	R F	Close to L F	

Diagram C



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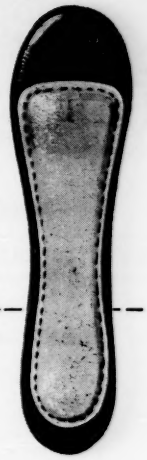

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You Made Me Love You

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No. 27—A Pretty Girl Is Like A Melody

No. 28—It Had To Be You ..... R

No. 29—Faust Ballet (Dance No. 6) ..... SM
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Mazurka (J. Strauss) ..... SM

No. 30—Alegrias
Paso Doble
Garrotin ..... R

No. 31—Les Cygnets (Four Little Swans) ..... SM
Le Spectre de la Rose ..... SM
Valse (Chopin) ..... SM
Waltz (M. Levitsky)

No. 32—Coppelia ..... SM
Naila ..... SM

No. 33—Water Lilies
The Water Bug

No. 34—Mexican Hat Dance (Also see No. 120) ..... R
(Jarabe Tapatio)

No. 35—Two Guitars ..... R
Vals Aragones ..... SM
Spanish Gypsy Dance

No. 36—Ballet Boogie ..... R
Pavanne (Gould)

No. 37—Sailor's Hornpipe ..... R
Medley—Irish Washerwoman—Kerry Dance R

No. 38—Whistle While You Work *

No. 39—No Can Do
You Are My Lucky Star

No. 40—Vienna Life
Humoresque (Tchaikovsky) ..... SM

No. 41—Sleeping Beauty Waltz ..... SM
Dance Of The Hours ..... SM

No. 42—Romance
The Ballet Dancer

No. 43—Schon Rosmarin
Faust Waltz ..... SM
Rustic Dance ..... SM

No. 44—Le Secret ..... SM
Valse Impromptu

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BY WALTER TERRY

THE YOUNG DANCER SECTION THIS MONTH PRESENTS THE THEME AND OPENING SECTION OF "STAR PERFORMANCE" BY WALTER TERRY, A TEEN-AGE BOOK WHICH GIVES A BRIEF SUMMARY OF THE LIVES OF THE GREAT BALLERINAS OF THE PAST AND PRESENT. REPRINT IS BY COURTESY OF PUBLISHERS DOUBLEDAY AND CO., INC., COPYRIGHT 1954. ILLUSTRATIONS USED HERE ARE FROM THE DANCE COLLECTION OF THE NEW YORK PUBLIC LIBRARY.

PROLOGUE AND CHAPTER I

Catherine de Medici, 1519-1589, *Queen of France, by whose command* Le Ballet Comique de la Reine, *the so-called "first ballet," was produced in Paris in* 1581.

THE QUEEN

Her Majesty was an expert dancer. Not only had she ordered the creation of history's first ballet but she had also taken part in it.

The year was 1581 and the great hall of the palace was packed with some ten thousand persons, nobles of France, envoys from foreign lands, individuals of importance. Under a canopy at one end of the hall sat the royal family, and around the walls, on floor level and in balconies, the audience was seated. The center of the great room was reserved for the performers of *Le Ballet Comique de la Reine.*

Catherine de Medici, Queen-Mother of France, had brought from her native Italy a love of dancing, of pageant, of spectacle, but the culmination of those court presentations which she fostered came with *Le Ballet Comique de la Reine,* for here the diverse ingredients of masquerade, mummery, dancing, declamation, and music were united in a single creation with a single theme. Here, for the first time, was an integrated theater piece which stressed, in the words of its choreographer, "a geometric arrangement of numerous people dancing together under a diverse harmony of many instruments." True, it had its poetry, its singing, and its processionals. It relied also upon spectacular effects, such as fountains, elaborate floats, and the air-borne ascents and descents (made possible by lifting machines) of brilliantly dressed mythological figures. But the story itself—the myth of Circe the enchantress—was most certainly knit together by dancing.

More than three milion francs went into the mounting of *Le Ballet Comique de la Reine.* It lasted for almost six hours, and during its course the glittering audience beheld the Queen and noblewomen as Naiads posed on the golden steps of a fountain; Circe rushing in anger from her magic garden; the gorgeous entries of Mercury, Satyrs, Dryads, and others; a goddess whose chariot was led by a serpent; golden cars drawn by sea horses; Jupiter descending from heaven; and still further miracles of theatrical purpose devised by the ballet's designer, Beaujoyeulx.

Not only France but also the rest of Europe (Catherine had seen to that) knew about the splendor of *Le Ballet Comique de la Reine,* and it became something of a model for subsequent productions and for opera and true ballet of the future. But this is history in terms of form, of choreography. What of the performers and their dance aptitudes, their styles, their etiquette?

The Queen herself was a dancer who would not even permit a period of mourning to interfere with her pleasure. She participated in many court ballets along with her ladies, and we are told that their dainty actions and twinkling feet caused delight among the courtiers. And because the art of ballet at its start was guided by a Queen and her noblewomen, it followed that courtly behavior influenced the new art. Goddess-like characters from mythology, celebrated figures from history, or the choicest of virtues (in allegory) provided suitable roles for royalty, and the gracious curtsies of the court, deportment of a refined nature, and aristocratic bearing colored with royal purple the actions of dance.

Catherine de Medici, her colleagues, and her royal successors set a model which the professional ballerina inherited without question. For today, is not the ballerina still a queen, still regal in those roles which are a challenge to her stature as an artist, still aristocratic even in pure, storyless classical dancing?

Three hundred and more years have passed since *Le Ballet Comique de la Reine* was produced, yet we have not escaped the influence of the queen. Today, the young ballerina awaits with fearful eagerness her first enactment of a later queen, the Queen of the Swans in *Swan Lake.* Here is her test, for it has become an almost unwritten law that she must succeed in this if she is to win her place as a ballerina. It matters little that she may be an effervescent soubrette, a superb actress-dancer in contemporary ballets, a gentle lyricist, a smiling virtuoso. She may be a success in her given area and she may wisely accent those parts for which she is best suited, but somewhere, sometime, she will wish to (or feel she must) dance the Swan Queen or an equivalent classical role.

There is more, of course, to the Swan Queen than regality, but if this element is missing, the ballerina fails. She may be and must be an assured technician and a knowing stylist, a desirable woman and a bird-like creature of magic. But she must also be a queen in command of the drama, of herself, and of the stage.

A few years ago, one of our loveliest young ballerinas completed a performance of *Aurora's Wedding* in which she played the part of the Princess. It was a good performance, too, technically brilliant, stylish but a trifle tense. Later, backstage, a senior ballerina ran up to the young star. "You frowned during your variation," she said. The junior artist suggested that multiple pirouettes, unsupported were not always easy. "Nothing," replied the great ballerina, "is difficult for a princess. If you can't do four pirouettes without frowning, do three or two or one or stand still, but be a princess." And hours later, in the deserted theater, the senior was still coaching her junior in the behavior of royalty on stage . . . Catherine de Medici, long dead, must have nodded (graciously, of course) her approval.

"LA PREMIERE DES PREMIERES DANSEUSES"

One hundred years after *Le Ballet Comique de la Reine*, the first professional female dancer, the first ballerina, made her debut in Paris in a ballet *Le Triomphe de l'Amour*. Her name was Mlle. Lafontaine and so completely did she captivate her audience that upon her was bestowed the title "Queen of the Dance."

It should be remembered that Lafontaine, celebrated as she was in her day, would hardly seem, by our standards, to be a ballerina. She knew nothing of *fouettés* or *grands jetés* or toe shoes. She wore heeled slippers long and heavy skirts, a tight bodice, monumental wigs, and other impedimenta fashionable at the time. Her dancing, obviously, was constricted, and her dances could have been little more than polished, slightly exaggerated versions of such popular court dances as the *bourrée*, *sarabande*, or *passepied*.

Yet Lafontaine cannot be dismissed as a mere performer of court dances. Before her day, the ballets had been presented with casts composed of aristocratic amateurs. Royal or ducal palaces were the settings for royal and ducal performing, but with the coming of the theater proper to Paris such personnel could hardly be expected to make the switch from amateur player to professional worker. Until May 16, 1681, female parts in the professional theater were taken by boys dressed as girls (all dancers were masked), but on that date Jean-Baptiste Lully (a great composer) presented four young ladies—Lafontaine, Roland, Lepeintre, Fanon—who formed the entire personnel of his dance classes, in a public performance of his own work, *Le Triomphe de l'Amour*, a royal ballet in twenty *entrées*, meaning twenty dance *divertissements*, surrounded by the spoken, sung, and acted scenes devoted to the unfolding of the theme.

There is little information available today on this woman who made — perhaps by talent and perhaps through timely fortune — history. A painting or two tell us that she was beautiful; we know how she dressed as a dancer; the range of her technique is indicated by the kinds of dances used during her period; we can discover that she made her debut in 1681 and retired slightly more than a decade later; for the rest, only tantalizing scraps of information are left to us.

There are records that the first of the first ballerinas was a very beautiful, very noble dancer. A note in a book of memoirs refers to "a certain Mlle. de la Fontaine who dances admirably" and has "charm." In those great tomes which list productions and casts of French operas, lyric tragedies, and ballets, her name is mentioned several times, but there are no descriptions of her roles or how she performed them. There is, however, a scene of excitement in the simple chronology of changing casts. In presentations of certain theater pieces before 1681 her name is missing, then it appears for a few seasons, and finally it gives way to another name, a younger dancer, a new ballerina.

In *Le Triomphe* she had, of course distinguished herself. We know nothing of the responses to her appearances in such forgotten productions as *Persée*, *Amadis*, or *Le Temple de Paix*, but we are told tersely that in *Didon* Lafontaine was applauded.

Not everyone hailed the coming of the female professional dancer. In a collection of writings of the day, an item dated 1692 (the probable date of the first ballerina's retirement) touches upon "Mlles. La Fontaine et Moreau, filles de l'Opéra." In poetic form it says, in effect, that these fortunate girls have been stopped at the brink of a precipice, that they have left the Opéra, "that school of evil, Opéra, which filches from heaven so many victims," and that the Opéra has lost, through an oath, the charming support of these girls. The oath, no doubt, refers to Lafontaine's departure from stage to church, for it is generally accepted that following her last appearances with the ballet, Lafontaine retired to a convent, where she died more than forty years later, in 1738.

Did she, one wonders, ever emerge from the convent again, not to dance but to see what had happened to the profession she brought into being? She might well have approved, with understandable reservations, the dancing of her successor, Mlle. Subligny. But what would she have said of the later Prévost and her emotion-charged performances, or of Camargo, fleet, agile, short-skirted, and, by Lafontaine's standards, unladylike? We will never know what were her feelings, if any, about the dancers who followed her and outstripped her technically.

But Lafontaine is secure in history, for in her stiff and confining dress she moves with courtly elegance, transporting aristocracy to the theater as the first ballerina, as the first professional "Queen of the Dance."

Mlle. Subligny, the next *première danseuse* at the Opéra, fell heir to Lafontaine's roles and established herself as an artist of note in newer productions. With impressive introductions, she also traveled to London, where she danced, apparently successfully, for the English public. Subligny, however, is almost as dim a figure as her illustrious predecessor, and because she was second, and not first, as a ballerina, she is, fairly or unfairly, relegated to a minor place in history. She did, however, provide the link between Lafontaine and a dancer of considerable distinction, Françoise Prévost. (*over*)

Mlle. Lafontaine, 1665?-1738, *first professional female ballet dancer, made her debut at the Paris Opéra on May* 16, 1681, *in "Le Triomphe de l'Amour" and was hailed as the first "Queen of the Dance." Retired to a convent in* 1692.

Mlle. Subligny, 1666-1736?, *Lafontaine's successor as principal dancer of the Paris Opéra, enjoyed the admiration of audiences in England as well as in France.*

Françoise Prévost, 1680-1741, successor to Subligny and dance star of the Paris Opéra for almost thirty years, had the starring part in the first ballet-pantomime to be played in France (1708), when she mimed the final act of the Corneille drama, Horace. *Retired in 1730.*

Prévost, just as every *corps de ballet* girl hopes to do, rose from the ranks to become a star. In the lists of Opéra presentations, her name moves slowly up from the end of a line toward the beginning and, with Subligny's retirement, Prévost commences a starring career which is to last for almost thirty years. These lists also tell, with cold impartiality, the periods of domination, of rivalry, and of final eclipse. For Prévost ruled long and brilliantly but she could escape neither the passing years nor the restless, eager youngsters who would strive, with ultimate success, to wrest her public from her.

She danced, of course, the principal dance roles in the Opéra's lyric tragedies and opera-ballets. *Alceste, Thesée, Roland, Armide, Zéphyre et Flore, Les Saisons, Vénus et Adonis,* and *L'Europe Galante* were but a few of the works in which she appeared, and the length of her career is clearly indicated in the records of performances of *Amadis* (Lafontaine had once danced in this), which report her presence in 1705, 1716, and 1727.

Mlle. Prévost was far more than an executant of standard repertory; she was, indeed, something of an innovator. In 1708, she took a starring part in the first ballet-pantomime to be played in France. The event was a fete presented by the Duchesse du Maine in Sceaux, and for the occasion Prévost and her partner, Balon (who probably gave his name to the term *ballon,* meaning elasticity in a jump), mimed the final act of Corneille's *Horace.* The whole was performed without words to symphonic music, and the response to this reviving of the noble art of mime was enthusiastic in the extreme. "They vitalized their gestures and the play of facial expression to such a degree," wrote one, "that they caused tears to flow."

In dancing, Prévost must have had a technique not very different from that of Lafontaine or Subligny. She, too, was encumbered by the heavy fashions of the day and her dance forms were still those of the court — the *passepied,* the *chaconne,* the *gigue.* That she danced them well, there can be little doubt. To her performing she brought lightness, grace, accuracy, and whatever fleetness her costumes permitted, and it was even said that "composers write *passepieds* because Mlle. Prévost dances them with such fluent elegance."

Aside from her duties as *première danseuse,* Prévost was occupied in the role of teacher. Her training tasks she accomplished almost too well, for two of her most famous pupils at the Académie Royale were Camargo and Marie Sallé, destined to succeed her and, in the case of Camargo, cause her to retire before she was quite ready.

Prévost, however, did not go down without a fight. In her pupil Camargo she soon recognized the presence of a rival. For the newcomer's first appearance in Paris, her teacher selected (quite unwisely, as it turned out) *Les Caractéres de la Danse,* a suite of dances originally created for Prévost to demonstrate her mimetic ability and her skills in the dances of the day. It was considered an extremely difficult composition and one which customarily frightened the most accomplished dancers of her times. But if Prévost thought that the young Camargo would suffer defeat in such choreographic toils, she was sadly mistaken. The debut was sensational and Prévost herself was almost defeated. But not quite.

The senior star, still powerful, caused her student-rival to be moved to a safer spot — the back row of the *corps* — but this action and other intrigues could not long postpone the emergence of a new star. Prévost, who, of course, continued to have her faithful followers, struggled as long as she could. Her patron, a gentleman concerned with her well-being as well as her artistry, came to doubt her gratitude. They quarreled and parted, and his most valuable financial support was withdrawn.

In 1730, Françoise Prévost, *première danseuse* and successful teacher, retired from the stage. Eleven years of life were left to her in which to mourn bitterly a cruel fate that would permit youth to supplant her or in which to remember with pride and gratitude that composers wrote *passepieds* because she danced them "with such fluent elegance."

(to be continued)

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Television: Recent Years

(*continued from page 39*)

than any other program. Master of Ceremonies Ed Sullivan in his dry, sometimes bumbling and somehow endearing way has brought to the attention of America, Margot Fonteyn, Moira Shearer, Rosella Hightower, Renée Jeanmaire, Colette Marchand, Jean Babilée and Natalie Philippart, José Greco, Marge and Gower Champion, Nora Kaye and Andre Eglevsky, Diana Adams and Hugh Laing, Trini Reyes, Bambi Linn and Rod Alexander, Harold Lang and Helen Gallagher, Teresa and Luisillo, Nora Kovach and Istvan Rabovsky, Gisella and Francois Szony, Nanci Crompton, Gwen Verdon, Carol Haney, the Sadler's Wells Ballet and dozen of others.

Television's most distinguished dance events have not necessarily been those on the regularly scheduled programs. Special events have brought dance of a high order. In 1950 Lillian Moore was choreographer for two operas — *Down in the Valley* and *Tales of Hoffman*. Dorothy Etheridge was the dancing doll in the latter.

Ballet Theatre's presentation of the complete *Giselle* still stands as one of the milestones of television dance. It was given on July 16, 1950 over the NBC network with Nora Kaye, Igor Youskevitch and Diana Adams in the leading roles. Ballet Theatre has contributed several more distinguished ballet programs to television via Columbia's Ford Foundation-sponsored *Omnibus*. The ballets were *Three Maidens and a Devil* (Three Virgins and a Devil), *Billy the Kid*, and the world premiere of *Capital of the World*. New York City Ballet was represented on Omnibus by William Dollar's *The Five Gifts*. Ballet Russe de Monte Carlo gave *Gaité Parisienne* and José Limon did his *Moor's Pavane* on the show. Jean Louis Destiné and the Kabuki Dancers are among the concert level attractions offered to America by *Omnibus*.

It is interesting to note that along with this Ford Foundation-sponsored show and the early Ford Foundation television experiments in ballet, one of the most memorable television events was the *Ford Anniversary Show* of June 15, 1953. The choreography by Jerome Robbins was one of the highlights of this great show.

Dance on a consistently high level, whenever used, has been presented by *Adventure*, a CBS Education program. John Butler, who works well with off-beat ideas, has arranged a major part of the dances.

Though it was not dancing, the appearance of ballerina Alicia Alonso as the sub-

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ject of a *This is Your Life* program in the spring of 1954 was of prime interest to the dance world.

The *Kate Smith Show*, now off the air, presented dance consistently, especially to its daily afternoon public. Melissa Hayden, Andre Eglevsky, Kathryn Lee, Marc Platt, Patricia Wilde, Tanaquil LeClercq, John Kriza, Paula Lloyd appeared often, particularly in classical excerpts. Danny Hoctor and Betty Byrd and a handsome trio labeled the Kateds kept a more popular dance form before the audience.

Paul Winchell, in the several shows he has headed, has given us a great deal of dance. *What's My Name* had dances by Charles Tate. Later Diane Sinclair and Kenneth Spaulding and Mary Ellen Terry have worked with Winchell and his wooden-headed creatures.

One of the most original choreographers currently working on television is Herbert Ross. His dancers appear with Martha Raye and with Milton Berle.

Peter Birch entered the TV field early and has appeared often on the *Arthur Murray Party*. He is now choreographing the *Jane Froman Show*. Other choreographers contributing to the current scene are Boris Runanine (Coca), Bob Herget (Caesar), James Nygren, Hal Belfer, Robert Sidney, John Wray, Aida Broadbent, Jack Baker, Billy Daniels and Dania Krupska.

This is just a partial enumeration. It sounds impressive until one is shocked by the fact that except for the special presentation of *Giselle* and one of the programs of *Adventure*, not once has there been an all-dance show. For a short time Patricia Bowman was starred in a 15 minute show. Dancers Ray Bolger and Donald O'Connor have regular shows. They do dance, but comedy takes precedence.

Further, as I dig into my memory and old TV log books, the lists begin to get thinner. The fact is that as the big money entered the field, sponsors demanded big names and alas, that usually meant crooners and comedians. The dance flurry on TV seems to have spent itself. We do regret that the days of the brave experiments seem to be over. But days of much dance brought the inevitable clichés. The over-vivacious Broadway "kids" still appear in stock situations — boy and girl in the park, boy and girl on Main Street, boy and girl in the slums, boy and girl on the college campus — the barroom, the street cafe, the Calypso and the Charleston and the holidays with their bromides of Easter bunnies, Irish jigs and stalking turkeys.

Perhaps it is better that the days of plenty are over — that a stock-taking is in order; perhaps a finer, better product is on the way.

THE END

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You were left last month with a rather complicated exercise in controlled movement. There are many more. Make up some of your own. Use those movements and positions in which you find yourself weakest, and avoid the things you do most easily. Or, if you must, use them as a dessert after the more solid food is eaten.

Make any heel rhythms you like on the supporting foot; change supporting legs with the SHB (slap, heel, brush), described in the last article. Do promenades in arabesque, in second, in attitude, front and back. Use every extension to its limit and combine this with varied port de bras. The object is not only to develop strength, line and balance, but also coordination of arms, body and sound, with the fundamental leg movements.

Two good exercises for balance are as follows: Slap heel on left in front of right and relevé as right brushes to the side. Remain in relevé position while doing shuffles front and back with right foot. The rhythm of the preparation is 1, 2, 3, One. The shuffles are performed with the accent out; and two, and three, and four, for seven counts. Then slap heel on right foot, relevé right, brush left and repeat with left foot. The shuffles are the ones we did at the bar. They must be done in as turned out a position as possible, and they are not the relaxed foot flip-flap to which the word "shuffle" usually refers. They are a very distinct brush out, brush in, with the foot tensed and pointed. The other kind are often used, but not in this particular exercise. They can be done with the accent *in* as well as with the accent out.

Another excellent exercise for balance is this one: Stand on right leg, left pointed on floor to the back, croisé derriére. Slap heel on left, with a plié, and brush left to a fully extended battement in front croisé. Développé inwards remaining in demi-plié on left to fourth arabesque. While you perform this movement, the left heel beats sixteenth notes in triplets. The rhythm of the preparation is 1, 2, 3, One (as in the first exercise); the 1, 2, 3, are pick-up beats for the accent on the battement *one*. Then come the sixteenth note triplets (12 beats to the bar). The movement takes two measures of moderate 4/4 music. Stop on the third beat of the second bar and hold (in arabesque) one count. Repeat on the other foot.

MORE TAP ADAGIO:

cont. from Feb.

BY PAUL DRAPER

Do this exercise on both diagonals and reverse it as well.

Here is an exercise for advanced pupils that I have found most effective for improving wings. I include it in the adagio section because it demands the sort of control and balance that adagio exercises are meant to develop. The wing movements usually turn out to be done pretty fast. Try to do them slowly. Here is the exercise:

Stand in fifth. Développé right in front, plié on left, and wing on left. Land with a step heel under control. This makes four even beats (scrape, brush in, ball, heel). Be sure not to jerk arms or shoulders (arms in fourth) and do not lower the extended leg. Développé to second and wing, développé to back and wing. Do this to a very slow four. Use three counts for the développé and one count for the wing. The full counting is one, two, three, 1, 2, 3, four.

I am going to describe a few preparations and endings for pirouettes. They are simple tap turns and lead to more complicated combinations. It is very important to learn them fluently. I am assuming that anyone reading this is able to do turns. The ones I use are identical with ballet pirouettes.

Stand in fifth, right foot in front. Extend right with a brush (1) to second, relevé (2) at the same time on left. Lower right drop on left heel and place (3) right in fourth with a step heel (3 taps). Pirouette en dedans on left and finish on right in arabesque (step, heel (4) (2 taps). From the arabesque, brush left to side, relevé on right and repeat exercise to the left. This may also start and finish with a slap-heel (slow 4) but be sure to finish in arabesque.

A valuable preparation: Starting with a slap, do a forward wing, at the same time battement diagonally forward in écarté, finish with a heel drop on the winging foot and step-heel into fourth position with the leg that has just done the battement. Pirouette en dedans and finish with a SHB. Repeat to the other side. Do the same exercise with a pirouette en dehors. As the back leg comes forward and around, do a shuffle (two taps) and finish in arabesque croisé (step-heel).

On left, facing diagonally to the left, stand in fourth with right in ecarté dérrière, arms in fourth. With right leg slap heel and brush,

(*continued on page* 68)

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(continued from page 14)

dance as she was in the classical bolero-type *Danza IX*, which she shared with Maria Amaya.

Miss Amaya is also a fine dancer, with seemingly endless vitality. But her inherent earthiness somewhat limits her range.

Maria Marquez has the amusing mannerism of distorting her classic face as though she were smelling old cheese. The facial variations are not always related to an inner emotional state, but seem almost a technique acquired along with zapateado.

But despite this element of un-naturalness, her *Soleares* was deeply felt. It began with Miss Marquez seated at a table with singer Pepe La Matrona and guitarist Manolo Vazquez. The three seemed to be having a quietly tense conversation. The singer fluttered his voice through a lonely phrase; the dancer lifted her wine glass in response. Suddenly, but casually, she rose into an impassioned dance, and just as suddenly it was over.

There were two male dancers in the company—Jose Melero, who is agreeable in appearance but completely lacking in dynamic awareness— and Jose Barrera, a slender, curley-haired youngster whose closing *Farruca* made us feel that this must have been something like the way Escudero performed in his younger days. The attack was rapier-sharp, the body line firm and still, the hands high and the arms powerful. There was the hauteur of the true Flamenco dancer, yet right beneath the surface was an almost touching boyish warmth.

There were two Flamenco singers, Chiquito de Levante, who is the high, shrill, durable kind; and Pepe La Matrona, an old man with the faraway sadness of oriental incantations in his voice. Like Escudero, Pepe la Matrona made one feel the line of continuity of Flamenco art—its link with the oriental past. Perhaps his personal humility—this ability to let art speak for itself—comes with maturity. Perhaps it is there right at the beginning in great artists.

What we liked best about guitarist Mario Escudero was his freedom—a feeling of lilt and variability in his playing. He was incomparable as a soloist and equally pliable as accompanist.

Other performers in Escudero's vibrant aggregation were pianist Pablo Miquel, dancers Pepita Valle and Antonita Millan, and guitarist Manolo Vasquez.

Dances by James Waring
Henry St. Playhouse
January 9, 1955

The world of James Waring is very special. It is a realm of fantasy — sometimes whimsical, sometimes macabre — with colors and sounds and comets of energy intermingled.

While this particular concert marked a vast improvement in Mr. Waring's ability to dominate the materials of his craft and create an organized theatre impression, one cannot help but feel a small sense of defeat after seeing his new works. For after accepting his artfulness and imagination at their face value, one inevitably looks for a deeper creative purpose — for some semblance of a steady emotional or energy undercurrent. And there doesn't seem to be any. His evanescent world of tatter and caprice revolves principally upon itself.

Of the premieres, we found *Largo* (Liszt) the most satisfying because of its attempt to combine formal balance and consistency of mood. A girl clad in red was counterpointed against three black garbed males. She remained at a fixed point while they broke around from behind her; all joined with swinging arms and legs; and they ended in a circle with their arms slowly widening, forming as they did so, a picture of restless melancholy.

The opening dance, *Jeux d'Enfants* (Bizet), was a study in elementary ballet interspersed with the sudden arbitrary drops in tension that often punctuate Mr. Waring's choreography. The effect was one of tired children at play.

Little Kootch Piece (Olivier Messiaen) was drawn from Mr. Waring's favorite world of freaks. A pair resembling a Cretan snake goddess and a bald clown barked and twitched in an eerie ritual. Although there were wry sparks of kinetic humor in the dance, its choreographic ideas were excessively repeated.

Intrada (Hy Gubernick), with its imaginative costume variations on black-and-white (by H. H. Smyrnogranis), was a series of choreographic doodles — a detached little girl with an umbrella; a tightly gowned amazon with squared arms and flapping hands; a timid male playing with his own footprints; another male springing in repeated stiff jumps; and a wistful ensemble finale.

The program concluded with *Three Pieces for Clarinet Solo* (Igor Stravinsky) and *Burlesca* (Debussy), both of which have been seen before.

Company members were Joan Coddington, Robert Ossorio, Jane Mason, George Liker, Estelle Volin, Reino Sakki, David Ajootian, Marian Sarach, Doris Thurston, and Sheldon Ossosky. The piano accompanists often let the dancers down. But there was a sensitive group of singers and instrumentalists for Hy Gubernick's colorful score.

(*continued on page* 74)

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Tap Adagio

(*continued from page 65*)

brush left leg high and relevé. Make a quarter turn to the right and finish with heel drop and plié on right leg and left leg développé in to point left foot in front of right toe. Arms have moved through fourth into preparations for an en dehors pirouette to the left. The count is 1, 2, 3, one; 1, 2, two. The written numbers are the musical count, a slow four. Now slap heel left and shuffle right. The count is 1, 2, 3, 4, three. Pirouette en dehors and finish by dropping onto right step-heel into arabesque croisé (and four). Repeat on the other side.

Practice en dehors pirouettes with a continuous brush out brush in. Brush from the back to front, and front to back.

A variation on the SHB preparation is slap, heel and toe tap in back as the turn begins. the toe tap should be done with considerable strength to give a strong accent.

A variation on the arabesque two-tap finish to pirouette is as follows: Turning on left leg to the right, bring right foot down from its coupé or passé position, and do a slap heel brush left forward and cabriole, land ball heel right and ball left, left right to arabesque and stay there. Continue the turn during the SHB and the cabriole. If the turn has begun on "one," turn on "two," SHB on "three" and land "1, 2, 3, four."

On all turns, whether you do one or ten, practice starting and stopping exactly when and where you decide to do so. In all the above exercises this is *on the beat.* Nothing looks worse than pirouettes that last longer than the musical phrases of which they are a part. Remember that in tap dancing not only the eye of the audience needs a definite framework, but also the ear. If you demand imaginative work on the part of your audience, let it be in reference to your own creative imagination, not in reference to the tools with which you present the results.

THE END

Elton W. Hutchins

A backstage reunion on Jan. 8, in Houston, Texas, between Tamara Toumanova and former colleague Roland Guerard, took place during the Festival Ballet's American tour, which ends late Feb. L. to R.: Mrs. Guerard, Toumanova, Roland Guerard and Toumanova's mother.

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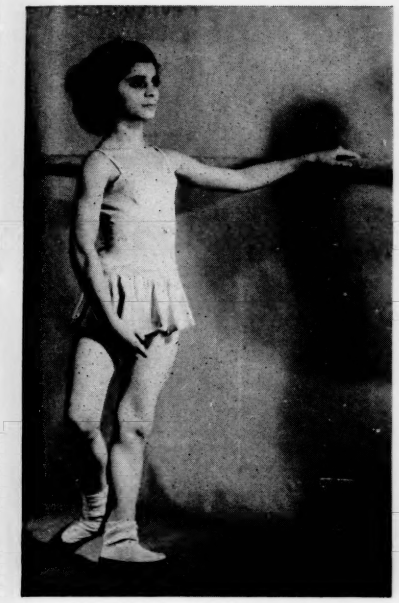
DO'S AND DON'TS OF BASIC BALLET BARRE EXERCISES —PART EIGHT

INTRODUCTION: As with all basic barre exercises this particular exercise, petits battements sur le cou de pied, is valuable for several reasons. It develops speed in crossing the feet front and back, a most valuable and necessary preparation for batterie or beaten steps, develops precision in movement, and loosens the knee for such movements as rond de jambe en l'air.

Again in this exercise (as in the battement frappé) there is a difference of opinion in the various schools of technique as to the position of the foot sur le cou de pied (see DANCE Feb. 1955 issue).

According to the Cecchetti system the heel of the working foot rests just above the ankle bone of the supporting foot and the pads of all five toes rest on the floor.

According to the Russian school the heel of the working foot is held slightly higher than the ankle bone of the supporting foot and the toes are pressed down and back so that the working foot grasps the ankle of the supporting foot — the arch of the working foot cupping around the ankle bone. The tip of the big toe rests on the floor.



2. DO

3. DON'T

PETITS BATTEMENTS SUR LE COU DE PIED

BY THALIA MARA

PHOTOS BY WALTER OWEN

You may use whichever position appeals to you as, of course, both are correct. There is however, only one school of thought on correct execution of the movement involved, which simplifies matters somewhat!

The exercise begins with the working foot held sur le cou de pied devant. The movement of the exercise consists of sliding the foot a few inches to the side to open it, then sliding it to position sur le cou de pied derrière, repeating the slide to the side, and then sliding it into position sur le cou de pied devant, and so on, repeating for as many counts as desired. The movements are small, the foot opening just enough to pass from devant to derrière and back again.

The beginning student should practice this exercise very slowly, and without any accent, in order to acquire the correct movement of the leg at the knee as this is most difficult at first. All action takes place solely at the knee joint, the thigh must be held still. Beginners find this movement hard to understand. Later, in more advanced stages of development, the movement is accented each time sur le cou de pied devant and is done

(over)

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Tap Routines

by Jack Manning

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(partial list)

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4. DON'T

with great rapidity. It is also executed sur le demi-pointe and in various rhythmical combinations, in advanced grades.

There are several very common errors of execution which stem from lack of understanding of the basic movement of the exercise. In order to perform the movement correctly the knee of the working leg must be very relaxed so that the lower portion of the leg swings freely as if on a hinge. If the knee is not loose and relaxed but is kept stiff the movement will have to begin at the hip, the thigh will move back and forth, and it will be impossible to achieve the speed which is the inherent function of this exercise in its advanced stages. The thigh must remain still and motionless throughout the exercise.

Another common mistake in beginners is to attempt to change the position of the working foot when it passes to sur le cou de pied derrière. The foot does not alter its position at any time.

Still another common fault is permitting the working knee to turn inward as the foot swings back. The knee must be kept firmly pressed outward at all times. The supporting knee must be tightly pulled up, of course.

DO'S AND DON'TS: In the first picture Sonja Bacharach is demonstrating a correct position of the foot sur le cou de pied devant for the petits battements sur le cou de pied. She is demonstrating the position of the foot as in the Russian method, grasping the ankle of the supporting foot with the arch of the working foot. The heel is forward and the toes are pressed down and back toward the heel of the supporting foot. The tip of the big toe rests on the floor.

5. DON'T

As in all the ballet barre exercises, correct body placement is of prime importance (see DANCE, July 1954). In an exercise such as this one, when standing on one foot, there is a tendency to "sit into" the hip on the supporting side. This must be watched carefully. See how correctly placed Sonja is and how relaxed and at ease she appears to be at the same time. This permits her to have complete freedom of movement and action.

In the second picture Sonja shows us a correct position sur le cou de pied derrière. The toes point *away* from the supporting heel as the foot has not altered its position during the movement of passing from front to back.

In the third picture Eva Di Piazza is showing us the incorrect way to hold the foot sur le cou de pied derrière. The toes have been allowed to press forward out of correct alignment. The working knee, too, has been allowed to drop forward so that it turns inward.

In the fourth picture Eva is showing us another incorrect position, this time sur le cou de pied devant. The foot should not be held in a full point position nor raised so high that the toes are above the ankle bone of the supporting foot.

In the fifth picture Eva shows us the error of permitting the foot to cross too far over the supporting leg. The value of the exercise is lost if the movements are not precise and the foot kept to its exact and correct position sur le cou de pied — it must not swing wildly. She is also showing us the fault of "sitting into" the supporting hip which produces a strain on both the supporting knee and the spine. *(to be continued)*

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Reviews

(*continued from page 67*)

Jose Greco and his Company of Spanish Dancers
Brooklyn Academy of Music
January 15, 1955

José Greco and his company have gained a wider audience for Spanish dance than, perhaps, any other group on these shores. And this is understandable. For they maintain a high level of technical execution, and despite constant performance, their programs are fresh and lively.

Nevertheless, one leaves a Greco performance with the feeling that the true subtlety and range of Spanish dance are being somewhat malleated to the demands of "show business." Too often they straddle the gap between the deeper intent of concert dance and the more immediate effects of entertainment dance.

Their nearest approaches to concert level came in the flamenco dances of the Bronze Gypsies. Margarita Zurita and Jose Mancilla, and in those of Mr. Greco himself. Zurita and Mancilla have achieved a remarkable feeling of intimacy in their duets. Their poignant high-pitched songs and taut, fleeting gestures seem like a mysterious shared language. And Mr. Mancilla's dancing embellishments are unsparing in their invention.

Mr. Greco's solo dancing is at once satisfying and frustrating. By now, everyone who has a television set knows how handsome an appearance he makes — how steely is the line of his back — how chiselled and serene his face. But all of this is, paradoxically, discouraging. For one feels that Mr. Greco has placed a limitation on his own personal development by siphoning off so much creative energy into the demands of managing a company; providing new dances for it; and constantly touring the night club and variety circuit. If only he could find the unencumbered time to probe deeply within himself and discover the roots that would help him to realize his fullest artistic potential and rise from being a fine Spanish dancer to being a great one.

Of course, the energy he has devoted to his company has its own compensations. His principal female dancer, Lola de Ronda has grown greatly in finesse. This was particularly notable in her classic solo, *Midsummer Night Serenade* (Albeniz).

The company's ensemble work is brisk and polished. And the individual dances like Anita Ramos' *Jota* and the *Danza Estremena* for Lola de Ronda and Paul Haakon are sprightly. Mr. Haakon is, incidentally, a new addition to the company. And although one usually associates him with the ballet, he is very effective as a Spanish dancer.

Other company members were Luis Olivares, Rosita Torres, Dolores del Carmen, Lupe del Rio, Angel Soler, Antonio Jimenez; guitarists Ricardo Blanco and Migual Carcia; singer Chinin de Triana; pianist Roger Machado; and the irrepressible flamenco singer-dancer, Teresa Maya.

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PROTECTION FOR DANCERS

Professional artists, like other working people, have a living to make, and have as many, and sometimes more problems in doing so. A guild or union for them is their protection for minimum salaries and decent working conditions. There was a time when actors, singers and dancers had no contracts, no minimum salaries, no travel expenses and no guarantees. Companies and individuals were often stranded far from the main base of operation, without funds, friends or recourse.

Since Actors Equity (and subsequently other organizations for the protection of all theatre performers and workers) was established, the lot of the performer has become reasonably secure. It is not our purpose to go into the value and benefits or pros and cons of unionized labor — enough that the lot of performing artists has improved since the establishment of these guilds, and the professional has aquired the status of an honest worker, rather than a dilitante or a talented "freak" who enjoys performing.

There is no single organization for dancers alone. But dancers are included in organizations with singers and actors. There are four main organizations to which a dancer must belong if he or she obtains employment in a legitimate theatre production, TV presentation, night club, or a ballet company. Although each of these guilds serves the same basic purpose of protection, they cover different areas of performance and vary to some extent in their set-up, provisions, minimum salaries, etc. We shall deal primarily with the 4As, although SAG (Screen Actors Guild) and SEG (Screen Extras Guild) work amicably with them.

The chart below helps explain the bare, basic outlines of each of these organizations. They all stem from the A F of L (American Federation of Labor) and have a flexible working arrangement under the title of "Associated Actors and Artistes of America," generally known as the 4As. The 4As are:

CEA — Chorus Equity Association (a division of Actors Equity Association)
Jurisdiction: Legitimate Theatre Productions

AFTRA — American Federation of Television and Radio Artists
Jurisdiction: TV and Radio

AGVA — American Guild of Variety Artists.
Jurisdiction: Presentation Houses, Night Clubs, Vaudeville.

AGMA—American Guild of Musical Artists
Jurisdiction — Ballet Companies, Concert Companies, Singers and Dancers in Opera Companies

These four work together and honor each other's memberships, since performing artists have many media in which they earn their livelihoods. In all instances dancers will find it expedient to join one of these, (considering it the parent organization), and make the necessary arrangement to work under the jurisdiction of any of the others.

As each guild has some variation for such

(*continued on page 78*)

AF of L

4 As — ASSOCIATED ACTORS AND ARTISTES OF AMERICA

	CEA: Chorus Equity Ass'n	AFTRA: American Fed. of Television and Radio Artists	AGVA: American Guild of Variety Artists	AGMA: American Guild of Musical Artists
JURISDICTION	Legitimate Theatre Productions for Dancers & Singers	TV and Radio	Presentation Houses, Night Clubs, Vaudeville	Ballet, Concert, Opera
INITIATION FEE	$50	$100	$100	Scaled according to income — $25 to $100
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(continued from preceding page)

arrangements, we shall not go into this aspect, except to say that initiation fees and dues are adjusted.

I should like to emphasize the fact that no dancer need belong to any organization prior to employment. But after a dancer (soloist or corps) has been hired, he or she must sign up with the organization which has jurisdiction in the category. It is the responsibility of the producer to see that this is done.

Some of the guarantees covered in the contracts for performers are: minimum salary; rehearsal time and pay; overtime; sustenance pay and travel expense out of town; travel conditions; costumes; shoes; wigs; make-up; pension and welfare fund; bond posted by producer for each performer to ensure payment; days off and rest periods; dressing room conditions, etc.

In each case there are many variations. AGMA, as an example, will write different provisions into a contract with different ballet and opera companies; no doubt taking into account the varied circumstances, such as number of performances to be played during a given time, etc. Also each year conditions, and therefore contracts, may vary.

The purpose of these organizations is to help the artist obtain the best possible working remuneration and working conditions. Naturally they are interested in having as many members working as they can, and for this reason will often adjust their demands to suit a given situation; at the same time ensuring basic protection to their members.

Each company has some one person known as a deputy or shop steward, who is the spokesman and representative of the particular guild concerned with that group. This person is chosen by the corps members. It is by such means that performers are now protected against unreasonable demands, summary dismissal or abandonment on tour.

Walter E. Owen

Mme. Nena Coronil, left, director of the Coronil Ballet Co. of Venezuela, chats with Tatiana Grantzeva who joins the staff of the Coronil School and Co. as teacher, performer and TV director. Among the guests at the Jan. 18 party prior to Miss Granizeva's departure for Caracas, were Liane Dayde, Alexandra Danilova, Nathalie Krassovska, Mary Ellen Moylan, George Zoritch and Michael Maule. The latter has also been signed to work with the school and company, at least for several months.

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Adventure

(*continued from page* 36)

times we have utilized the distortions of moving toward and away from the light source. We have projected a variety of old prints and engravings and extremely modern abstract slide backgrounds for the shadows to move across.

In this shadow technique most of our stories have been told in realistically enacted mime movement but we have also done pure dance. When James Michener told us several stories of the Pacific, we balanced a poetic creation-legend of the island of Mokil with a documentary film study of Mokil. Against spoken verse, John Butler created an allegorical birth of the island world, using pure dance terminology. The limitations of working in the confined area of the screen are sometimes frustrating for the choreographer and dancers. Since the receiver at home projects a two dimensional black and white picture, and the shadow-play uses these essentials, this technique has often been very successful. We simply create in two dimensions from the beginning.

The first chance for a choreographer to work in the full scope of the studio came only a year and a half later. Here again, however, the problem requiring illustration was far from ordinary. For a year we had been planning a series of genetics and our first story outline required a good deal of detailed animation. It was a story of heredity. Certain set patterns occur during conception, when the chromosomes in the male sperm join the chromosomes in the female ovum. Each chromosome carries hereditary traits. The hereditary possibilities in these random meetings of the chromosome during conception formed the basic pattern for John Butler's choreography. I don't know how much a layman looking at chromosomes in a microscope could learn. I don't know how much our audiences have learned about the subject from watching John Butler's choreography. The tremendous response from educational institutions asking to use the kinescope for teaching purposes reassured us. Apparently, this was a fresh, visual approach to a sensitive subject.

PURE DANCE

Until now we have been reminiscing about some different functional uses of dance on *Adventure*. We saw it used on film by the scientist as accurate documentation. In the shadow-play we saw it used to tell realistic stories, or create a counter-mood as in the creation allegory of Mokil. On the floor map and in the dance of the chromosomes, dance did what animation would have done on a film of those subjects. Our dancers finally had a chance to take off their hoods or chromosome masks, come out from behind the projection screens, and appear as "genuine" dancers. It was one of our most successful shows. Terpsichore got her biggest chance on a show studying her sister muse, music.

(*over*)

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(continued from preceding page)

We had for a long time been eyeing the tremendous collection of weird and beautiful musical instruments in the Museum collection. It was exciting to think of their resurrection from those tomb-like vaults to be heard again. I don't know what the Museum's visitors or curators must have thought the day we brought musicians and tape recordings into the vaults to record what foreign sounds were hidden there. The premise of the show was simple: with the dancers "playing" chords and melodies on a huge keyboard, we showed the limited possibilities in our familiar eight-toned scale. We discussed the sounds between the keys, the half-tones and quarter tones, while the dancers looked on the keyboard to find the source of those new sounds. We studied sounds from a collection of instruments of many cultures whose scales are always foreign to our untrained ears. Samuel Barber, one of the modern composers whose work has always shown an interest in new sounds (*remember his works for Martha Graham*), was commissioned to compose a dance composition based on his reaction to the sounds we had taped. We could only afford six musicians but twenty-six different instruments were used. Only four were modern: a flute, harp, French horn and clarinette. Barber and John Butler had only two weeks to create this commissioned work. I remember some frantic scenes in the New York studio, with Butler on the phone noting new sections of the score as Barber gave birth to them out in Mt. Kisco. Neither of them could really be sure of what the music sounded like until only a few days before air, because the musicians were still valiantly trying to figure out "which way was up" on some of the instruments. Barber titled his composition *Adventure* and Butler's company will shortly perform the piece in concert at the Brooklyn Academy, and later on, in a European tour this summer. It is exciting to think that concert audiences will see *Adventure*.

It is in fact, disappointing that so little television dance is ever seen again. Especially when one considers how difficult it is to finance dance projects in the theater. But it is also disappointing to think how few dances created for television deserve second viewing.

On *Adventure* a few weeks ago, Walter Terry, Herald Tribune dance critic, and Dr. Harry Shapiro, head of the Anthropology Department of the Museum discussed "Dance Around the World." We saw authentic filmed dances that had divided into three general groups. The traditional preoccupation with movements of the hands carried us from India to Siam. Moving across the equator we compared revolving pelvic motions in Egypt with the swaying variations in Tahiti. With footwork as the focus we travelled from Spain, north to Scotland and west as far as Russia. Butler's dancers had two jobs on this show. To orientate the audiences' viewing of the filmed dance, they broke down or "X-Rayed" the main movements of hands, pelvis,

etc. We climaxed the show with a new dance by John Butler which tried to show how a combination of these specialized movements from ethnic sources could be combined when modern technique was used. It was difficult and not altogether successful. How frustrating to try to make an important observation of the whole world of dance in thirty minutes. Someone should devote a series of shows to the subject. It certainly deserves it.

The scientists have shown us with their films the seriousness of purpose in dances of all cultures. On *Adventure* dance has been most successful when it carried a serious, responsible part in telling our story. We have never used dance as just a decoration. Every new subject requires experimentation to find the best technique. As we experiment, our vocabulary in dance becomes richer but we always need fresh ideas for presentation. And as the scientists continue to broaden their scope, we will continue to call upon the choreographer and the dancer to help us solve new problems in communication with our audience. *THE END*

IN THE NEWS

Carolyn Carter

The Atlanta Civic Ballet, Dorothy Alexander, Dir., rehearses for its weekly program, "Between Shows" on WLW-A TV. The programs so far have included dance discussions, demonstrations, performances and interviews.

Paul Weller

Marie Marchowsky, familiar to concert-goers here and in Europe, sets a precedent at the Henry St. Playhouse by presenting three consecutive programs at that theatre March 11, 12 & 13. Miss Marchowsky, seen above in "Pompe Funebre," will be assisted in one number by Judith Klausner, Naima Wallenrod and Anne Rosengarten.

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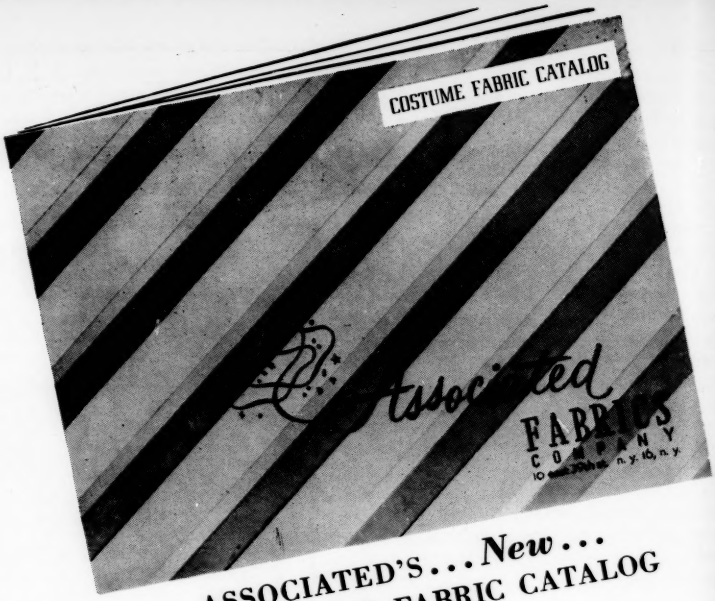

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(*continued from page* 26)

history in an exciting, visual way. If we can capture the imagination of newcomers to the ballet audience in this way, we will have served a necessary function.

This year, whatever dancing has been on OMNIBUS has been integrated into the work involved. For instance, the story of *Ballet Girl* which told of a child dancer's first lessons and *The Merry Widow* in which John Butler caught the spirit of the period without dwarfing the most important values of that classic operetta. It was a harmonious mass with song going into dance into story and back to song. There is a lot of dancing on television. It is not all ballet. The audience that sees a first-rate work (or even a bad one) is enormous, more than any ballet company can hope to play to in theatres in a lifetime. What we need are fresh-thinking choreographers who will do their planning well in advance so that the rigorous limitations set down by the unions for rehearsal periods can become a useful time for polishing the work instead of a hit-or-miss putting together of steps to bars of music. There is no road-tour in television for ironing out kinks, for strengthening story-lines, and for getting the proper balance between soloists and ensemble. Each day we are asked to do *everything* from *Scheherezade* to *Romeo and Juliet*. All the successful ballets of all the repertories in the world do not mean success on television. If *Romeo and Juliet* by Tudor is to be a success, the choreographer must start with the idea and create it expressly for the camera.

What TV needs is a permanent, flexible dance company rehearsing continuously and building a repertoire which would range from the classics to musical comedy. It should have one or two permanent choreographers bent on creating for the medium. Not only should ballets be performed, but programs about the dance should be part of the work schedule. If we pretend that each time a ballet is done on television the audience is seeing this form for the first time, we would not be wrong. In time, the public will grow with the works. The cliché concept of a be-tutued young lady with wings as the image conjured up by our audience whenever ballet is mentioned needn't always be so. If the creation of such a permanent company were possible, there is no reason why it couldn't take its place alongside the NBC opera and permanent dramatic programs.

The history of television cannot be written without including ballet on the very ground floor. All the channels were using standard ballet in the earliest experiments. There is glamour, escape and beauty in ballet; there always has been, there always will be.

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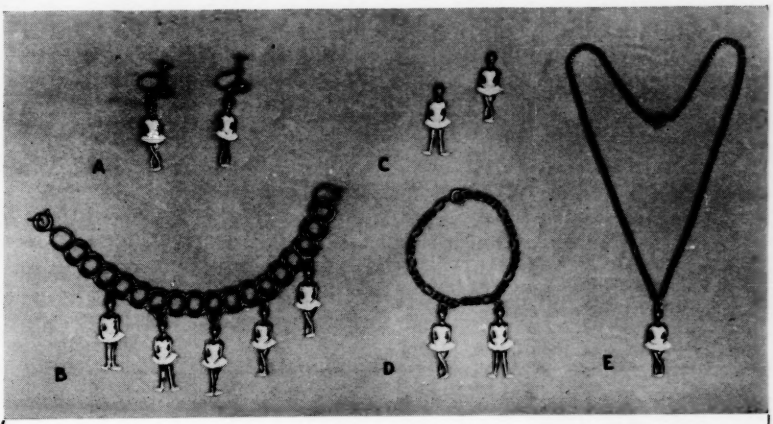

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Liebman

(*continued from page* 32)

after so much intense rehearsal, the performance was done only once. Although he admits quite honestly that if the legitimate theatre were not economically so precarious, he would still prefer to work for it. For there is the excitement of a live audience every night and the repetition of a good performance over a period of time, instead of just once.

Liebman's career in the legitimate theatre was long and arduous. Including his days of writing class plays at Boys High School in New York City, he has been a theatre-man for about forty years. And so when people talk of his "instantaneous success" in television, he is inclined to chuckle.

After graduating from high school in 1917, Liebman went to Texas to make his first million in oil. But the theatre soon detoured him. He latched on to a down-at-the-heel magician and thought up little tricks of showmanship to make the magician's act sell. One of his most successful devices was having a group of people stationed in the wings to moan when the magician sawed a lady in two. Here already he knew instinctively just how much moaning to allow so that the audience would be frightened by the act and not cross the tenuous borderline into amusement.

By the time he got back to New York, he was committed to the theatre as a sketch writer and producer of vaudeville acts. By 1925 he began his summer assignments as entertainment director in summer camps—an activity that was to continue for twenty-two years. Winters found him play-doctoring and writing special dialogue for Hollywood.

The show that he remembers most fondly is *The Strawhat Revue*, which opened on Broadway in September, 1939. It was a lively little excursion contrived and staged by Liebman and featuring performers and material from the previous summers at Camp Tamiment. Among the youngsters in *The Strawhat Revue* were Imogene Coca and her husband Bob Burton, Danny Kaye, Alfred Drake, Ruthanna Boris, Dorothy Bird, Mata and Hari (or Ullbright and Krahn, as they were then listed) and choreographer Jerome Andrews. The critics liked *The Strawhat Revue*, and the late Burns Mantle pointed out that many of the better items were dance numbers.

After *The Strawhat Revue*, Liebman kept on grinding out songs and skits and special material for shows like *Up in Arms* (1944), *Let's Face It* (1944), *Tars and Spars* (1945), *The Kid From Brooklyn* (1946), *Make Mine Manhattan* (1948), and many others. With Danny Kaye's wife, Sylvia Fine, he turned out some of Kaye's patter songs, including the hilarious "Pavlova" satire. "But always," as Liebman says, "I was in with just one foot." In fact, one mournful day, when he was once again "at liberty," he wandered through the Wanamaker department store and came upon a television set. That was in 1939. And he decided that if television ever made the grade, he would hitch his wagon to it.

The break came in 1949, when he was hired to produce *The Admiral Revue*, starring

Imogene Coca and Sid Caesar as comedians and Marge and Gower Champion as featured dancers. Liebman's choreographer for *The Admiral Revue* was James Starbuck of the Ballet Russe de Monte Carlo. When *The Admiral Revue* later became *Your Show of Shows* in the autumn of 1950, Starbuck remained as choreographer.

Right from the beginning, Liebman's interest in dance was carried over into his television work. And the newspapers began to notice it. In 1950 the Journal American said, "Max Liebman is clearly the top man in the TV musical field. He has given bright fluidity to the once static background, adds modern polish to ballet designed especially for TV . . ." John Crosby of the Tribune mentioned that *Your Show of Shows* offers some of the best ballet numbers on TV."

When Liebman first went over to TV, he had a reservation which he voiced by saying, "I will live and die theatre, but I'm diverted in my affections at the moment." Clearly he felt that television had limitations that might hamper his creative development. But the way in which dance was handled on his programs as time went on, indicates how wholeheartedly he embraced the medium.

In 1952, critic Saul Carson summed up Liebman's development by saying, "I can still remember the awkwardness of the camera usage on "Admiral" when a pair of dancers would cavort out of focus or a ballerina would have her torso cut in the middle or — worse — her lovely legs would appear stumpy and sausage-like because the camera angle had not been thought through before air time. Nothing of that gaucherie remains on this program . . . *Your Show of Shows*, thanks largely to Liebman, is a program that has established its own place on the TV air, capable of . . . dancing that often rises a notch or two above the merely kinetic gyrations of the hoofer."

Liebman himself feels that there are no limitations to the possibilities of television dance. To prove his point he mentioned the fact that the television camera offers a whole new dimension for introducing a number. With the camera as its eye, the audience may approach the dancers from the front, over the footlights as it were, and it may leave them the same way.

The camera can also make dramatic points that are not possible in a theatre. For example in *Filling Station*, (which kept returning to the conversation,) the gunman makes his stage entrance with gun pointed. On the television screen, the gun was first presented alone in a close-up to increase the dramatic intensity of the moment.

And herein lies one of the principal challenges of television dance. It requires not only a choreographer, but a dance-aware camera director, and a producer with a feeling for dance. Combined they realize and emphasize the vital elements in a dance work, and in so doing create a new kind of dance — television dance. Max Liebman has done much to help make this possible.

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HOLLYWOOD AND LAS VEGAS

BY TED HOOK

HOLLYWOOD CONSOLIDATED

Columbia Pictures signed **Jerry Antes** to a term-contract thanks to Betty Hutton . . . Metro will re-make "Waterloo Bridge" as a musical starring **Leslie Caron** . . . Over at Paramount they've announced plans to use over 200 dancers for "Anything Goes." Choreographer **Roland Petit** has signed **Michael Panieff** to conduct morning ballet class. So far **Buzz Miller** has been inked to do a specialty with **Jeanmaire** in addition to local dancers: **Jimmy Brooks, Carl Ratcliff, Bob Petrovich** and **Buddy Bryan.** When **Nick Castle** takes over his half of the choreographic chores on this lavish musical there will be much jazz and swing combined with Petit's ballet. **LeRoy Prinz** was signed by this same studio to choreograph Jesse L. Lasky's "Big Brass Band" . . . 20th Century Fox finally got fed up with Marilyn Monroe's reluctant attitude and she "got the axe" — with **Sheree North** taking over all of Marilyn's important upcoming films. **Betty Grable** has returned to her home lot to co-star with Sheree in "How To Be Very Very Popular" . . . no choreographer set yet . . . **Fred Astaire** has signed **Denise Lemley** to do a specialty with him in the finale, 'International Playboy,' for "Daddy Long Legs" . . . Universal-International has contracted The Mid-Westerners (WLW-TV's), square dance group from Cincinnati, for sequences in "The Second Greatest Sex" which **Lee Scott** is choreographing.

The Ballet Russe de Monte Carlo completed a successful engagement at the Philharmonic auditorium with **Maria Tallchief, Yvonne Chouteau, Frederic Franklin** and **Leon Danielian** in the star line-up . . . **Helen Silver** scores her second triumph at the Civic Playhouse where she's currently starring in "This is Your Life, Mendel," a Yiddish comedy with music. Helen says she's had many B'way offers but her agent is being very cautious.

A newsy letter from **William Skipper** informs us that he has been signed by producer Jack Segasture to choreograph a revue called "Pleasure Dome," in which **Ruth St. Denis** will again appear on B'way after an absence of 40 years . . . **Don Lurio** has left the cast of "Peter Pan" to join the road company of "Pajama Game," which reminds one that **Lisa Lang,** also of "Peter Pan" has been studying voice, dramatics and more dancing to insure ogling producers that she's just right for up-coming productions . . . **Shirley MacLain** was spotted by Bob Hope and signed to do his television show . . . **Roland Petit** and his wife **Jeanmaire** have been approached by Max Liebman to choreograph and dance in an original 2-hour ballet for a "Spectacular" . . . **Paul Godkin** and **Kelly Brown** were responsible for the fine choreography on "Shower of Stars" . . . Which major studio will get **Max Liebman** to produce and direct a full-length theatrical musical this summer? . . . Mercury-International and producer-director **Gene Mann** will do a musical series for television. Choreographer **Josephine Earl** has opened a dancing school on Sunset Blvd.

HOLLYWOOD IN LAS VEGAS

Your reporter spent this past month in Las Vegas and he can't resist telling about "Magic Town." It's almost unbelievable, this mile in the desert known as "The Strip," where every night is like opening night on Broadway. People of all nations and from every state in the U. S. clamor to the plush rooms of seven truly fabulous hotels where the current marquees read: Nat "King" Cole, Martin & Lewis, Sophie Tucker, Jimmy Durante, Toni Arden, Marie Wilson, Tony Martin, Katherine Dunham, Kaye Ballard, Mary McCarty, Fred Waring, Polly Bergen, Dorothy Dandridge and a host of supporting acts. Let's meet the choreographic personnel who provide exciting routines every two or three weeks for the most discriminating audiences in the world:

The Sands: This is the "king" of the hotels, with Jack Entratter (Ziegfeld of the West) reigning. Choreographers **Bob Gilbert** and **Renee Stewart** have for two years executed some of the finest routines seen hereabouts. Their current efforts "Magic Town" and "Calypso Blues" feature **Mark Aldon, Fred Hansen, Bert Henderson** and **George Spelvin** augmented by "The Most Beautiful Girls In The West" including such famous showgirls as **Becky Nelson, Irene King, Evelyn Haver, Barbara Waide** and **Joanne Boston.**

The Last Frontier: This hostelry boasts the choreographic efforts of **Jean Devlyn,** who has been on The Strip for many years and whose reputation spreads throughout the U.S. with a flock of clubs to her credit.

Wilbur Clark's Desert Inn: The incomparable **Donn Arden** of Moulin Rouge and Paris Lido fame stages the most lavish shows imaginable with his clever eye for patterns and "props;" his stages almost always revolve featuring "water curtains" and smoke effects as well as very capable dancers among whom are included: **Gordon West, Val Goodrich, Ed Krieg,** and Donn's assistant, **Jimmy Barron.**

El Rancho Vegas: LeRoy Prinz who spent some 20 years as choreographer at Paramount and Warner Bros. is the man who stages the shows. **Dottie Dee** handles the choreography.

The Fabulous Flamingo: Ron Fletcher of "Top Banana" and "Ice Capades" sets some stunning numbers featuring two of the finest male dancers in town: **Bill Carter** and **Don Powell,** who surround themselves with 14 gorgeous girls in exciting and well-paced routines.

The Sahara: Impresario **Bill Miller** has for three years utilized the talents of **George Moro** and his **Sa-Harem Dancers,** who really "glorify" the supporting acts. **The Thunderbird:** This home of "break-in" acts features **Gayle Robbins** as choreographer and acro-dance artist **Lou Wills Jr.,** a welcome addition.

The Showboat: All of Las Vegas dance world was shocked to hear that **Dorothy Dorben's** line will no longer appear since the hotel is temporarily suspending productions. It's too, too bad since Dorothy has the best trained dancers in town. Every girl is a soloist and the team of **Jack & Marge Tygett** help to make every show a real treat for Vegas theatregoers.

The aforementioned group of hotels represents regular theatre-type rooms just off the "Pit" (term meaning the gambling area where such games as crap, blackjack and roulette are in full-swing 24 hrs. a day), mecca of perpetual excitement and reason for the existence of "Las Vegas!" . . . . as for the future . . . . this town has only begun.

The New Frontier: This represents the hottest item in the dance world this year with the signing of **Bob Alton** as choreographer and the team of Livingston and Evans as musical composers. This ought to put the "Bravo's" into Vegas audiences

The Royal Nevada: George Tapps will choreograph with his own concert group and 16 additional dancers signed for the opening. **Guy Tanno** assists. Rehearsals are currently underway in Hollywood.

Hotel Riviera: Hal Belfer becomes producer-choreographer in a room boasting 5 revolving stages, ramps, etc. and a chance to really splurge on dancers. Rumor has it **Mark Aldon** and **Gretchen Hauser** will assist.

The Moulin Rouge: This "international" and inter-racial hotel is in the rehearsal stages with a colored line whose choreographer is unknown at this writing.

The months of April and May will find announcements concerning who shall choreograph for **The Dunes, The Stardust** and **The Lady Luck. Jimmy Starbuck** is reportedly interested in this town as well as many other top names and your reporter predicts that when these fifteen hotels light "The Strip" this summer, Las Vegas will be a dancer's Paradise.

THE END

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(*continued from page 6*)

LATIN AMERICA REPORT

ARGENTINE: The 1955 ballet season was officially inaugurated by the Teatro Colon Co. at the Eva Peron Amphitheatre. The initial program consisted of "Swan Lake" (one-act version), the Argentine ballet "Estancia" with music by Ginastera and choreography by **Borovsky,** and "Gaite Parisienne."

Olga Ferri made a successful rentree in "Swan Lake;" **Tomin** was dancing Siegfried, but sprained an ankle at the very beginning of the performance and had to be rapidly replaced. This is the second time within a year that an accident of this type has taken place.

Estancia was, as usual, a personal success for **Enrique Lommi** who is outstanding in the Argentine dances; **Esmeralda Agoglia,** who had been absent from the company for a year while expecting a child, also danced well. "Gaite" came off in spite of **Juana Martini's** weak dancing; **Antonio Truyol** gave a good rendering of the Peruvian. (*Fernando Emery*)

CHILE: The U. of Chile Ballet gave three open-air performances with the following works: "Facade," "Don Juan," "Redes" and "Csardas en la Noche." The standard was not very high, partly due to the improvised stage that had to be used, but several young dancers were given a chance to perform in important roles, to prepare them for dancing these next season.

Charles Zsedenyi's "Ballet Experimental" gave its first performance with two ballets choreographed by him: "El Principe de Madera" (Bela Bartok) and "El Peine de Oro" to a score by the Chilean composer Roberto Falabella. Considering that this was a maiden effort by a very young company, the results can be deemed adequate. It remains to be seen whether the Ballet Experimental will be able to perform at regular intervals or sporadically. (*Hans Ehrmann-Ewart*)

BRAZIL: During the summer months (Jan. to beginning of Mar.), which also coincide with the carnival period, dance activities are at a standstill. The only news is of a small group of dancers (pupils of **Enid Calaxa Sauer),** who have gone abroad in order to tour in Portugal, Germany and England with a program of Brazilian folklore. (*S.W.R.*)

URUGUAY: **Tamara Grigorieva's** year old ballet school gave its first performance. (*Grania Omara*)

FROM VIENNA *"BALLET"*

Gordon Hamilton's presence on the Vienna ballet scene continues to have the most stimulating effect on the entire dance company of the Vienna State Opera. He has started rehearsals for "Giselle" with **Grete Bauer** and **Willy Dirtl** as Giselle and Albrecht . . . **Erika Hanka** has written the libretto for an "Othello" ballet and flown to Berlin to negotiate with composer **Boris Blacher,** for a score. These two works will form the opening bill at the old Staatsoper.

Within the framework of a gala soiree at the concert hall, **Yvette Chauvire** made her debut in Vienna, together with **Denise Bourgeois** of the Marquis de Cuevas Grand Ballet and a company of six. Mme. Chauvire danced her own version of the "Dying Swan," and her delicacy somewhat overcame the disappointingly altered choreography.

Modern dancer **Harald Kreutzberg** gave his seasonal soldout evening in Vienna. The phenomenon of his attraction for Viennese audiences no longer lies in his originality but in his still-strong stage presence and his former reputation . . . The German language press paid many tributes to **Fanny Elssler,** who died in Vienna, Nov. 27, 1884. *Linda Zamponi*

DIRECT FROM PARIS

1955 began with folklore. From Jan. 11 to 20 the Rumanian folk dance ensemble presented a program full of freshness and gaiety. Selected from hundreds of amateurs, the 115 artists—singers, dancers, and musicians—who form the group give evidence simultaneously of rigorous discipline and communicative dynamism. With the exception of a few brief village scenes —a naively mimed idyll, and stick or bell dances—the dances consisted of large massed forms varied with great cleverness by ballet master, **Petre Bodetz.**

It was a captivating spectacle which surprised one with its exoticism and the harmony of its costumes, its dances, and its music.

Since the departure of the Rumanians, 140 Hungarian artists are about to succeed them on the stage of the Theatre de l'Empire, which later on will also play host to the Yugoslav dancers from the Zagreb Opera. The Greek Nat'l Ballet will be here from the 1-13 of May at the Theatre des Champs Elysees, completing the vast panorama of Central and Eastern European dance.

At the Paris Opera, rehearsals are in progress for "Fantastic Wedding." The premiere is set for Feb. 9.

After the "Fantastic Wedding," Lifar is planning a version of the Prokofieff "Romeo and Juliet" for the Paris season. **John Cranko** will probably precede it with "Helen of Troy." **Yvette Chauvire** will perform the petulant heroine, which will be an entirely different kind of role for her

In the absence of **Liane Dayde,** who is in the U. S., **Josette Clavier** replaced her with much freshness, in "Variations."

The annual dance competition at the Paris Opera is set for Feb. 18. Corps de ballet promotions are dependent upon this examination, which recognizes their diligence and their individual gifts. Each artist must perform two solo variations

Marie Francoise-Christout *THE END*

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Stravinsky, N. Y. Phil. Sym. Orch. 12" Col ML48882
Ansermet, Orch. de la Suisse Romande 12" Lond. LLP303
Dorati, Minn. Sym. Orch. 12" Merc. 50030
Monteux, Boston Sym. Orch. 12" Vict. LM1149
Faier, Bolshoi Theatre Orch. & Tchaikovsky 2—12" Coloss. CRLP108/9
Rodzinski, N. Y. Phil. Sym. Orch. & Tchaikovsky 12" Col ML4048
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Rignold, Royal Opera House Orch. & Chopin 12" Decca 9550
Stock, Chicago Sym. Orch. & Sibelius, Enesco, Reznicek 12" Entre 3002
Moralt, Vienna Sym. Orch. & Sleeping Beauty 12 " Epic 3078
Fistoulari, Paris Cons. Orch. & Tchaikovsky 12" Lond. LLP441
Schmidt-Boelicke, Kurt Graunke Orch. 10" Merc. 15017
Weber, Chicago Phil. Orch. & Tchaikovsky, Liszt, Suppe, Grieg 12" Merc. 20013
Ormandy, Phila, Orch. 10" Vict. LM8
Stokowski, Sym. Orch. & Debussy 12" Vict. LM9023
Woss, Austrian Sym. Orch. & Tchaikovsky 12" Rem 5
Woss, Viennese Sym. Orch. 10" Rem 149-19
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Walther, Hamburg Phil. Orch. & Grieg 12" MGM E-3139

Orpheus
Stravinsky, RCA Victor Sym. Orch. 12" Victor LM1033

Petrouchka
Stravinsky, N. Y. Phil. Sym. Orch. & Stravinsky 12" Col ML4047
Mitropoulos, N. Y. Phil. Sym. Orch. 12" Col ML4438
Ansermet, Orch. de la Suisse Romande 12" Lond. LLP130
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Pineapple Poll
Macherras, Sadler's Wells Orch. 12" Col ML4439
Lanchberry, Royal Opera House Orch. 10" Decca 7521
Irving, London Sym. Orch. 12" Vic. LM1224

TCHAIKOVSKY, PETER (1840-1893)

Aurora's Wedding
Levine, Ballet Theatre Orch. & Chopin 12" Cap P8193
Levine, Ballet Theatre Orch. 10" Cap L8195
Braithwaite, Royal Opera House Orch. 10" MGM E524
Braithwaite, Royal Opera House Orch. & Gounod 12" MGM E3052
Stokowski, Sym. Orch. 12" Victor LM1774

The Nutcracker (complete ballet)
Dorati, Minn. Sym. Orch. 2—12" Merc. OL-2-101
Dobrindt, Berlin Radio Sym. Orch. 2—12" Urania 237

The Nutcracker (Suites Nos. 1 & 2)
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The Nutcracker (Suite No. 1)
List, Berlin Sym. Orch. & Dornroschen 12" Alleg. 3064
Von Karajan, Phil. Orch. & Handel 12" Angel D35004
Markevitch, Phil. Orch. & Prokofieff 12" Bluebird LBC1015
Warwick Sym. Orch. & St. Saens 12" Cam. 100
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Fiedler, Boston Pops Orch. & Khatchaturian 12" Victor LM1029

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The Sleeping Beauty (suite)
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Von Karajan, Phil. Orch. & Tchaikovsky 12" Angel D35006
Malko, Phil. Orch. & Tchaikovsky 12" Bluebird LBC-1007
Faier, Bolshoi Theatre Orch. & Tchaikovsky 2—12" Coloss. CRLP-108/9
Lambert, Royal Opera Orch. & Gounod 12" Col ML4136
Ormandy, Phila. Orch. & Tchaikovsky 12" Col ML4729
Van Otterboo, Vienna Sym. Orch. & Tchaikovsky 12" Epic 3078
Desormiere, Paris Cons. Orch. & Ippolitov 12" Lond. LLP-440
Weber, Chicago Phil. Orch. & Tchaikovsky 12" Merc 20013
Guhl, Radio Berlin Sym. Orch. 12" Urania 7127
Stokowski, Sym. Orch. 12" Vict. LM1010

The Slippers (Ballet Music from the Opera)
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Krombholc, Prague Nat'l. Theatre Orch. 2—12" Urania 404

Swan Lake (Suite)
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Von Karajan, Phil. Orch. & Tchaikovsky 12" Angel D35005
Rignold, Royal Opera House Orch. & Gounod 12" Bluebird LBC-1016
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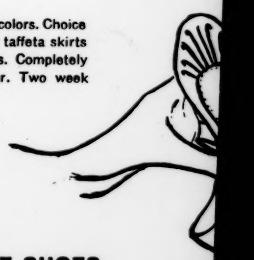

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